

PRICED

IMPORTANT EXAMPLES OF
MODERN ART

*Distinguished Paintings by
Leading Artists of Other Schools*

THE ENTIRE COLLECTION OF
Mrs Cornelius J. Sullivan
New York



Public Sale Evenings of
December 6 and 7 at 8:15

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

1939



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SALE NUMBER 150

FREE PUBLIC EXHIBITION

From Saturday, December 2, to Time of Sale
Weekdays 9 to 5:30 • Sunday, December 3, from 2 to 5

PUBLIC SALE

Wednesday and Thursday Evenings
December 6 and 7 at 8:15

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC
30 EAST 57 STREET • NEW YORK

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Sales Conducted by
HIRAM H. PARKE • OTTO BERNET • H. E. RUSSELL, JR

1939

Paintings · Drawings · Sculptures · Prints by
MODERN ARTISTS

PAINTINGS OF OTHER SCHOOLS

Examples by

Cezanne, Van Gogh, Toulouse-Lautrec
Redon, Gauguin, Rouault, Picasso, Derain
Modigliani, Degas, Maillol, Despiau
Gilbert Stuart, Chardin, and
Other Distinguished Painters

The Entire Collection of

MRS CORNELIUS J. SULLIVAN



Public Sale

December 6 and 7 at 8:15 p. m.

PARKE-BERNET GALLERIES · INC

NEW YORK · 1939

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

FOREWORD

IN the Winter of 1935, the astonishing number of 126,309 people crowded the rooms of the Museum of Modern Art in New York to see the first comprehensive exhibition in America of the works of Vincent van Gogh. Ironically enough, according to his close friend Gauguin, Van Gogh "was not in favor of an exhibition". But no matter. Barely eight years before, on February 9, 1927, when the John Quinn collection of modern paintings was sold in these galleries, the modern French movement had not, in America at least, come into its own. Cézanne, Degas and the French Impressionists were, it is true, already well-known, though not yet conspicuously represented in our museums or private collections. But of such masters as Van Gogh, Gauguin, Picasso, Lautrec, Redon, Maillol and Despiau, the American public was still in 1927 woefully uninformed.

Now an event comparable to the famous Quinn sale is to take place, and outstanding examples of these masters are to appear at auction in the collection of Mrs Cornelius J. Sullivan. In the meantime, a new relation between the public and the paintings of its contemporaries has grown up, and we find, instead of the cozy admiration of subject matter and the old canon of representationalism by which the public had been reassured for the better part of a century, the fierce and vital discussions that took place before the canvases of Van Gogh.

To understand the character of the present collection, it is well to remember that Mrs Sullivan has been one of the most active leaders in bringing about this change in taste. Without her aid, the Museum of Modern Art in New York might never have achieved the high position it has assumed among the museums of the country; for it was the close collaboration and initiative of Mrs John D. Rockefeller, Miss Lizzie P. Bliss and Mrs Sullivan, that really set the plans for the Museum in motion. Since then, many public institutions have been established throughout the country, patterned after the high standards which the directors and management of the Museum of Modern Art have maintained.

Mrs Sullivan's collection is a notable one for a number of reasons: first, the scope and variety of its contents; second, the fact that it was made at a time when fine examples by these masters were still more or less readily obtainable; and finally, the high level of taste indicated in the making and re-making of it.

The Cézanne *Portrait of Madame Cézanne* [Number 181] is unique, a mature work of the artist with the assured mastery of his developed method. Cézanne, the greatest artist of our time, has, like Rembrandt in his later years, here attained the full expressive possibilities of paint, showing his greatest qualities: the rigor and order of his intellect, the monumental repose, and a passionate conviction in expression, without which he was never satisfied. In close relation is the dynamic portrait of *Mlle Ravoux* by Van Gogh [Number 56], painted two years after the

famous *L'Arlésienne*, both portraits with the same diabolical vigor and incisiveness which he derived from his admiration of the Japanese actors of Sharaku (an admiration often repeated in his letters to his brother Théo).

By Toulouse-Lautrec we have no less than three portraits, works by an artist whose paintings are becoming increasingly difficult to obtain. Lautrec persistently denied any virtue to landscape painting, and therefore the portrait *Femme Dans le Jardin de M. Forest* [Number 61] is unusual, for it was painted out of doors in the picturesque garden situated below the Montmartre cemetery, where he executed several portraits in the years 1889-91. These were mostly of a Russian woman whose identity is unknown, and of 'Berthe La Sourde'. By this period (1891), Lautrec had freed himself from the bonds of simon-pure impressionism, and his own individual brilliant style had become clearly apparent. There are also three important Rouaults by this independent and deeply religious painter, who clings so faithfully to the hideousness of his subjects that "they become through the intensity of their own lives creatures of God" [Numbers 51, 60, and 179].

Braque's refined taste is seen in a superb *nature morte* [Number 182]. Another fine still life is Derain's famous *Window* [Number 54]. The most exquisite of all are the Redons [Numbers 57 and 180], flowers which assume the evanescent beauty peculiar to the most poetic painter of his time. It is to be regretted that the genre of still life has been so little cultivated in the past in European art, when it is so important a medium of expression to the artist of today, excluding as it does the interventions of subject matter and enabling the artist to express in quasi-abstract terms the spirit of an age. It is from these considerations that the importance of the few great early masters of this genre derives; of whom perhaps the greatest is Chardin. The *Still Life* [Number 185] is among the painter's finest works, exhibiting a subtle movement of color, and the magnificent quality of texture for which Chardin is so famous.

Among the group of eighteenth century paintings, the two Gilbert Stuart portraits speak for themselves. The brilliant *James De Lancey of New York* [Number 80], arch-Loyalist and head of one of the two greatest families of York state, represents the last phases of the essentially aristocratic form in American portrait painting, which under Stuart's successors changes basically in its character. It is a vigorous example of the fluent brushwork by which Stuart conveyed his keen perception of the humors of his sitter.



The contents of the present catalogue represent Mrs Sullivan's entire collection of paintings, drawings and sculpture, gathered together largely with the active aid of her late husband. Primarily they represent the mature judgment of two enthusiasts for the forward movement in art beginning with Cézanne.

MAXINE HARRISON

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be canceled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

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13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL, JR

PARKE-BERNET GALLERIES · INC

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[NUMBER 6]

FIRST SESSION

Wednesday, December 6, 1939, at 8:15 p. m.

CATALOGUE NUMBERS I TO 99 INCLUSIVE

PAINTINGS AND DRAWINGS

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

- 25- 1. *PORTRAIT OF A MAN*. Head and shoulders portrait, the head slightly to the left. *Pencil: 8½ x 5 inches*

From Leopold Zborowski, Paris

RAOUL DUFY

FRENCH: B. 1880

- 80- 2. *ISADORA DUNCAN*. Dancing figure of a woman in short tunic, with arms outstretched to the left. Signed at lower right R. DUFY.

India ink: 21½ x 17½ inches

PIERRE BONNARD

FRENCH: B. 1867

- 50- 3. *WOMAN BATHING*. Nude bending figure of a woman, her right leg resting on a chair. Signed with monogram P. B. *Pencil: 8½ x 7 inches*

HENRI FANTIN-LATOURE

FRENCH: 1836-1904

- 80- 4. *THE SWING*. Nude figure of a girl swinging; foliage background. Signed at lower right FANTIN. *Pen and ink heightened in white: 12½ x 9¾ inches*

Note: The original drawing for a well-known lithograph by this master.

PABLO PICASSO

SPANISH: B. 1881

- 50- 5. *WOMAN AND DOG*. Seated nude with back to the spectator; a dog in profile at the left. *Pencil: 6½ x 4¼ inches*

MAURICE PRENDERGAST

AMERICAN: 1859-1924

- 550- 6. *MAY DAY: CENTRAL PARK*. Children surrounding maypoles interspersed with figures of adults in gay costumes, in the shade of tall trees in the foreground; in the middle distance, other figures and a maypole upon a sunlit lawn. Signed at lower right PRENDERGAST. *Watercolor: 13 x 21¾ inches*

From C. W. Kraushaar, New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 127

[See illustration]

TSUGUHARU FOUJITA

JAPANESE: B. 1886

- 35- 7. *PORTRAIT OF THE ARTIST*. Waist-length portrait to half right, seated at a table holding a pen in the right hand, raised to his cheek; a cat appearing at his shoulder. Signed at lower right FOUJITA.

Pencil and India ink: 18 x 12¾ inches

Drawn in 1930

ALEXANDRE THEOPHILE STEINLEN

FRENCH: 1859-1923

- 35- 8. *THE FLOWER GIRL*. Three-quarter-length standing figure to half right, holding bouquets of flowers in either hand. Signed at lower right STEINLEN.

Charcoal: 23½ x 18¾ inches

HENRI FANTIN-LATOURE

FRENCH: 1836-1904

- 130- 9. *NUDES: THREE DRAWINGS*. Woman seated holding a drapery; reclining figure; and figure of a woman with back to the observer. All signed FANTIN. In pencil and black crayon. [Lot.]

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

- 55- 10. *HEAD OF A WOMAN*. To half right, the features outlined in green and pencil; the hair and suggestion of a hat sketched in blue and green. Signed at lower right MODIGLIANI.

Pencil and watercolor: 16¾ x 10¼ inches

ARTHUR B. DAVIES

AMERICAN: 1862-1928

- 70- 11. *THREE NUDES*. Kneeling figures of maidens in profile to the right. Signed at lower left A. B. DAVIES.

Watercolor: 11¾ x 7 inches

JOHN LA FARGE, N.A.

AMERICAN: 1836-1910

- 100- 12. *TROPICAL LANDSCAPE*. Two coconut palms and dense shrubbery in the foreground; a mountain peak in clouds in the distance.

Watercolor: 9½ x 7½ inches

JEAN DUFY

FRENCH: B. 1888

- 60- 13. *FLOWERS*. A blue vase containing a crimson rose and buds with green and red foliage, upon a table beside a bowl of fruit; a tessellated scarlet walk appearing at the left. Signed below JEAN DUFY and dated '24.

Watercolor: 17½ x 12 inches

PABLO PICASSO

SPANISH: B. 1881

- 135- 13A. *NUDE*. Reclining nude figure of a woman in profile to the left. Signed at upper right PICASSO.

Pen and India ink: 10 x 13½ inches

Collection of Leo Stein, Paris



[NUMBER 14]

ANDRE DUNOYER DE SEGONZAC

FRENCH: B. 1885

14. *NUDE WOMAN RECLINING*. Reclining figure in perspective. Inscribed at lower right *Pour Monsieur John Quinn en souvenir très respectueux affectueux et reconnaissant pour toutes les marques d'amitié qu'il m'a données durant la guerre* and signed A. DUNOYER DE SEGONZAC.

Pen and wash: 11¾ x 18¼ inches

Collection of John Quinn, New York

[See illustration]

CONSTANTIN GUYS

FRENCH: 1805-1892

15. *CHEVAL DE COURSE*. A thoroughbred with groom standing at the left; the background with fashionable riders in a park.

Ink and wash: 5½ x 8½ inches

From the Rothschild Collection

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

16. *RECLINING NUDE*. Nude figure of a woman, reclining with head in profile rested on a pillow.

Pencil: 10¾ x 17¼ inches

From Leopold Zborowski, Paris



[NUMBER 17]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

17. *PORTRAIT OF JEAN, THE ARTIST'S SON*. Head of a child, to half left. Signed at lower right RENOIR above an outline sketch.

Pencil: 17 x 12½ inches

[See illustration]

AUGUSTUS EDWIN JOHN, R.A.

BRITISH: B. 1878

18. *IDA NETTLETON, FIRST WIFE OF THE ARTIST*. Head and shoulders portrait in profile to the left. Signed at lower right JOHN.

Pencil and black crayon: 9½ x 6½ inches

From Frost & Reed, Ltd., London



[NUMBER 19]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

19. *CHILD WITH BONNET*. Head and shoulders portrait, to half left, of a little girl in a white flounced bonnet.

Pencil: 15½ x 12½ inches

Note: The original drawing for the lithograph printed in colors.

[See illustration]

450-
RAOUL DUFY

FRENCH: B. 1880

65-
20. *LANDSCAPE WITH DOG*. An apple tree bordering a roadside, an orchard and houses in the distance; in the foreground, a small dog trotting along the road. Signed at lower right RAOUL DUFY.

Pencil: 19 x 25 inches

Purchased from the artist

GEORGE HENRY HARLOW

BRITISH: 1787-1819

21. *MARIA AND HARRIET STAINFORTH: TWO PORTRAITS.* Half-length figures, in frilled décolleté white frocks; the flesh tones tinted.

Pencil and watercolor: 8½ x 7 inches

From Frost & Reed, Ltd., Bristol

STEPHEN CATTERSON SMITH

BRITISH: 1806-1872

22. *TWO CHILDREN.* Portraits of two sisters, one seated behind the other, in white frocks with puffed sleeves; the flesh tones tinted. Signed at lower right S. CATTERSON SMITH.

Pencil and crayon: 9¼ x 7 inches

JEAN BAPTISTE PILLEMENT

FRENCH: 1727-1808

23. *A NIGHT SCENE.* A landscape with a group of four figures, two mounted on donkeys, under the spreading branches of a tree at left; a man lighting the way with a lantern. Signed at lower left J. PILLEMENT and dated 1762.

Charcoal and sepia: 11 x 16¼ inches

Collection of the Earl of Abingdon, Wytham Abbey, Oxford

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

24. *STANDING NUDE.* Three-quarter-length figure of a woman, the head in profile, the right hand at her hip. Signed at lower left MODIGLIANI.

Pencil: 16¾ x 9¾ inches

From Léopold Zborowski, Paris

Exhibited at the Lyman Allyn Museum, New London, Conn., 1933

MARIE LAURENCIN

FRENCH: B. 1885

25. *HEAD OF A GIRL.* Head and shoulders portrait to half right of a girl with mazarine blue and black Eugenie hat and fair hair entwined with pearls. Signed at lower left MARIE LAURENCIN.

Watercolor: 8¼ x 5⅞ inches

RAOUL DUFY

FRENCH: B. 1880

27. *INTERIOR.* An interior with two blue-shuttered windows with a vase of calla lilies between; at the left, a slatted chair. Signed at lower right RAOUL DUFY.

Watercolor: 19½ x 25¼ inches

ARTHUR B. DAVIES

AMERICAN: 1862-1928

28. *SILENT MUSIC.* Two young girls listening to music, one in an orange dress reclining in the foreground. Shaded brown and green background. Signed at lower left A. B. DAVIES.

13 x 11 inches

Exhibited at the Cleveland Museum of Art, Cleveland, Ohio, 1922



[NUMBER 29]

HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

29. *DANSEUSE*. Full-length figure to half left, in ballet skirt, holding an open fan; standing upon a stage before a curtain background. Signed at lower right DEGAS. *Charcoal heightened with white: 23½ x 18½ inches*

From Durand-Ruel, Paris

Exhibited at the Lyman Allyn Museum, New London, Conn.

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass.,
1933, No. 110

[See illustration]

ANDRE DUNOYER DE SEGONZAC

FRENCH: B. 1885

30. *LANDSCAPE*. Groups of trees with slender bare branches silhouetted against a hill and sky; tiny figures in carts appear upon a road in the middle distance. Signed at lower left A. DUNOYER DE SEGONZAC.

Pen and wash: 14¼ x 20¼ inches

ANDRE DERAÏN

FRENCH: B. 1880

- 165 31. *NUDE*. Half-length figure of a woman with her back to the observer, her head in profile and resting upon her hands. Signed at lower right DERAÏN.

Sanguine: 23½ x 18¼ inches

Collection of Dikran C. Kelekian, New York

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1921

RAOUL DUFY

FRENCH: B. 1880

- 170 32. *HOUSES AMONG TREES*. Scattered figures in an open foreground with a trestle curving at the left; purple, white, and red houses appear among trees of variegated greens. Signed at lower right RAOUL DUFY.

Watercolor: 19 x 25 inches

MAX JACOB

FRENCH: B. 1876

- 115 33. *SCENES DE CIRQUE: TWO PAINTINGS*. A woman acrobat; and a *dompteur* in scarlet coat, in a cage with elephants and lions. Signed at lower right MAX JACOB.

Gouache: 11 x 13¾ inches

12½ x 15¾ inches

RAOUL DUFY

FRENCH: B. 1880

- 335 34. *DUCKS*. Five swimming ducks in profile, three to the right, two to the left; tinted mauve, red, yellow, and emerald green. Signed at lower right RAOUL DUFY.

Watercolor: 19 x 25 inches

From the Valentine Gallery of Modern Art, Inc., New York

Exhibited at the Museum of Modern Art, New York, 1930, No. 33

Exhibited at the Smith College Museum of Art, Northampton, Mass., 1933

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 113

MAURICE PRENDERGAST

AMERICAN: 1859-1924

- 450 35. *THE FOUNTAIN*. Houses bordering a square seen through the leafy branches of trees; figures of a woman and several children occupy the park in the foreground, surrounding a playing fountain. Signed at lower left PRENDERGAST.

Watercolor: 12¾ x 21¼ inches

Painted in 1890

From C. W. Kraushaar, New York

Prendergast Memorial Exhibition, Whitney Museum of American Art, New York, 1934, No. 26



[NUMBER 36]

PABLO PICASSO

SPANISH: B. 1881

36. *MOTHER AND CHILD*. Full-length figures in profile, a woman in blue and mauve gown, stooping with arms outstretched toward a running nude child. A work of the Blue Period. Signed at upper left PICASSO.

Pen and watercolor: 18½ x 12¾ inches

850- Collection of Leo Stein, Paris

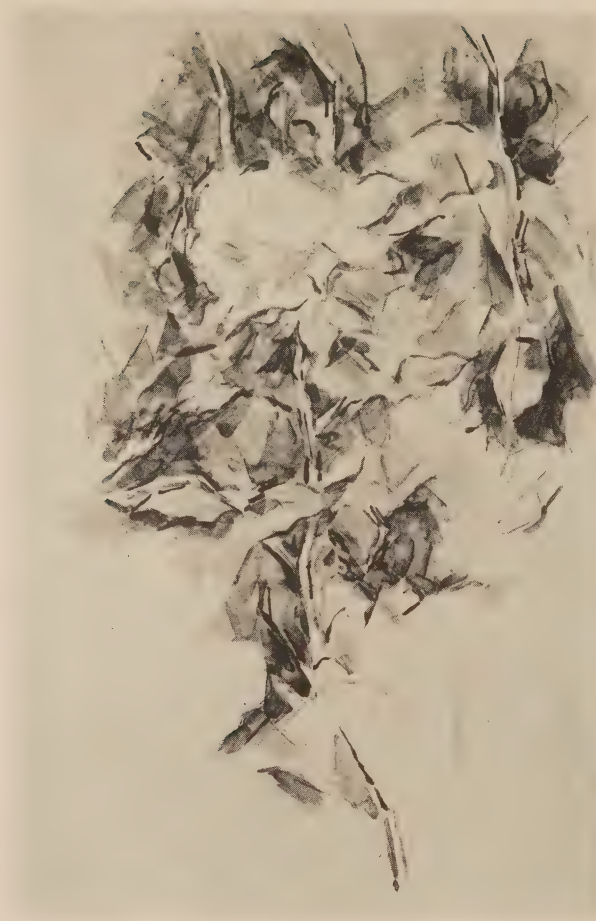
[See illustration]

MAURICE DE VLAMINCK

FRENCH: B. 1876

37. *LE 14 JUILLET*. Figures in a village square, enclosed by white houses gaily decked with flags, a street in perspective at the left. Signed at lower right VLAMINCK.

Watercolor and gouache: 17½ x 21 inches



[NUMBER 38]

PAUL CEZANNE

FRENCH: 1839-1906

38. *ROSE DANS LA VERDURE*. Rose stems with a blossom tinted in pink; foliage in juxtaposed shades of blue, emerald green, and yellow green.

Pencil and watercolor: 18½ x 12 inches

Painted in 1895-1900

From Bernheim jeune et Cie., Paris

From the Montross Gallery, New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 101

Described and illustrated in Lionello Venturi, *Cézanne*, 1936, Vol. I, p. 281, No. 1127 and Vol. II, pl. 324, fig. 1127



[NUMBER 39]

PAUL CEZANNE

FRENCH: 1839-1906

39. *CITERNE AU PARC*. Bending trees, with forest foliage sketched in geometric areas of light greens, blue, violet, and yellow, above a fountain bordering a curving road.

Watercolor: 19 x 12¼ inches

Painted in 1888-94

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 103

Described and illustrated in Lionello Venturi, *Cézanne*, 1936, Vol. I, p. 264, No. 998 and Vol. II, pl. 298, fig. 998

Illustrated in *Cézanne* (ed. Phaidon) introduction by Fritz Novotny, 1937, No. 113



[NUMBER 40]

JOSEPH MALLORD WILLIAM TURNER, R.A.

BRITISH: 1775-1851

40. *LAKE AVERNUS, THE FATES, AND THE GOLDEN BOW*. View of a chain of lakes enclosed by tall umbrella trees, with the ruins of a temple at the left and groups of figures in the sloping foreground; in the distance, the Bay of Baiae with Mt. Vesuvius beyond.

On board: 6¼ x 9 inches

Note: An original for the painting in the National Gallery of Ireland engraved by T. A. Prion and by J. T. Willmore, A.R.A.; formerly in the possession of Turner's housekeeper, and one of the few sketches existing outside the National Gallery collection.

[See illustration]

EUGENE LOUIS BOUDIN

FRENCH: 1824-1898

41. *BAIE DE TREGASTEL*. Beach scene with Breton women in starched head-dresses grouped beside a dory. Signed at lower right E. BOUDIN and dated *Bai de Tregastell* '70.

Watercolor: 8 x 12 inches



[NUMBER 42]

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

42. *THE VESPER HYMN*. A boy playing a lute and a woman singing, before a dim background of green foliage; at the left, four figures in court costumes of white, blue, and saffron, with a small child in rapt attention seated at centre listening.

On metal: 7 x 9¾ inches

475- From Boussod Valadon et Cie., Paris

Collection of Alexander Young, 1909

Collection of Sir Hugh Reid, Bart., Glasgow, Scotland, 1936

[See illustration]

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819-1878

43. *THE ORCHARD*. Flowering rows of pear trees with pink and white blossoms, before a wall of green trees and a cloudy sky. Signed at lower left DAUBIGNY.

Panel: 8½ x 14¾ inches

200-

ALFRED HENRY MAURER

AMERICAN: 1868-1932

- 85 44. *FLOWERS*. A brick red circular table with bleeding hearts and marigolds in brilliant shaded reds, pinks, and yellows, in an iridescent vase. Green background. Signed at lower right A. H. MAURER. 21½ x 18 inches

MAX JACOB

FRENCH: B. 1876

- 710 45. *HOTEL DE VILLE, PARIS*. The city hall appears against a blue sky with green trees at the right, while a bridge crosses the river in the foreground. Signed at lower right MAX JACOB and dated 1929.

Watercolor: 14 x 18½ inches

MAX JACOB

FRENCH: B. 1876

- 200 46. *LE CHATELET*. A view of the Chatelet and monument, with the Tour de St. Jacques la Boucherie at the left. Signed at lower right MAX JACOB and dated '28.

Gouache: 13½ x 18½ inches

PAUL CHARLEMAGNE

FRENCH: B. 1892

- 85 47. *LES PETITES ANEMONES*. Purple, red and white anemones, contained in a shaded black and white vase, the vase and background reflecting a strong light from the right. Signed at upper right CHARLEMAGNE.

23½ x 28½ inches

ANDRE DERAÏN

FRENCH: B. 1880

- 650 48. *BACK OF A WOMAN*. Head and shoulders of a woman seen from the back; background sketched in brown above the shoulders. Signed at lower right DERAÏN.

16 x 13 inches

Collection of Dikran Kelekian, New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 112

MARIE LAURENCIN

FRENCH: B. 1885

- 170 49. *CHAPEAU BLEU*. Bust-length figure facing the spectator, in a mazarine blue and white particolored plumed hat. Shaded gray background. Signed at lower right MARIE LAURENCIN.

16¼ x 13 inches

From the Galerie Zborowski, Paris

PIERRE BONNARD

FRENCH: B. 1867

- 250 50. *FLOWERS*. White snowballs with green foliage in an iridescent white vase. Sketched gray background; yellow table top with touches of red and purple at the left. Signed at lower right BONNARD and dated 1892.

16 x 13 inches



[NUMBER 51]

GEORGES ROUAULT

FRENCH: B. 1871

51. *LA FAMILLE*. A man and a woman in a white blouse, and four children, grouped in the foreground of a landscape with a house outlined on a high horizon. Green and blue sky. Signed at lower right GEORGES ROUAULT and dated 1911.

Watercolor: 21 x 14¼ inches

From the Brummer Gallery, Inc., New York

Exhibited at the Art Institute of Chicago, Chicago, Ill.

Exhibited at the Brooklyn Museum, Brooklyn, N. Y.

Exhibited at the Smith College Museum of Art, Northampton, Mass., 1935

Recorded in Lionello Venturi, *Rouault* (in preparation)

[See illustration]



[NUMBER 52]

RAOUL DUFY

FRENCH: B. 1880

52. *THE GREEN SHUTTER*. Yellow hat and cane resting on a blue table by the green shutter of a balcony window, opening to a vista of palms and red and white buildings. Signed at lower left RAOUL DUFY. 28¾ x 35 inches

Painted in 1913

Collection of John Quinn, New York

Exhibition of Painting in Paris, Museum of Modern Art, New York, 1930,

No. 34, p. 26

[See illustration]



[NUMBER 53]

MAURICE PRENDERGAST

AMERICAN: 1859-1924

53. *BATHERS*. Maidens bathing and garbed in pastel shades upon a foreground shore by rocks, bordering a vivid blue sea with a ketch under sail. Signed at lower left PRENDERGAST.

26 x 26½ inches

From C. W. Kraushaar, New York

Prendergast Memorial Exhibition, Whitney Museum of American Art, New York, 1934

[See illustration]

ANDRE DERAINE

FRENCH: B. 1880

54. *THE WINDOW ON THE PARK*. A table with fruit and still life, before a window draped in gray, a vase of flowers upon the sill. Beyond, a view of trees and cypress, bordering a pool, and the rectilinear paths of a park. Signed on back of canvas DERAINE. 51 x 35 inches

3500-
Note: "In Paris, during the ten years after the *fauve* outbreak, the influence . . . of Cezanne grew. Matisse, Derain, Friesz turned from violent color to sober tones and austere classical composition. Derain's famous *Window* of 1912 (68) [*vide infra*] . . . are characteristic of the period." (Excerpt from the introduction by Alfred H. Barr, Jr., *Modern Works of Art* (Museum of Modern Art), 1935, p. 14.

Post-Impressionist Exhibition, New York, 1912

Exhibited at the Brooklyn Museum of Art, Brooklyn, N. Y., 1926

Exhibition of Painting in Paris, Museum of Modern Art, New York, 1930, No. 21, p. 24 and plate

Century of Progress Exhibition, Art Institute of Chicago, 1934, No. 687

Modern Works of Art, Fifth Anniversary Exhibition, Museum of Modern Art, New York, 1935, No. 68, p. 28 and plate

[See illustration]



[NUMBER 54]

PAUL GAUGUIN

FRENCH: 1848-1903

- 700- 55. *AUTOUR DES HUTTES: MARTINIQUE*. A blue hut with orange tiled roof and an orange hut beyond, shaded by tall bending trees; with a view of sky and mountains bordering a lake beneath a deep blue cumulus sky. Three figures occupy the foreground, one a boy standing by a tree, and two girls in blue and rose kneeling on the ground. Signed at lower right P. GAUGUIN and dated '87. 35 x 21½ inches

From Bernheim jeune et Cie., Paris

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass.,
1933, No. 115

[See illustration]



[NUMBER 55]

VINCENT VAN GOGH

DUTCH: 1853-1890

56. *PORTRAIT OF MLLLE RAVOUX*. Bust portrait to half right, in a high-necked gown of vivid sea-green outlined in indigo blue, suggestions of yellow green and orange at the neck, the face luminously painted in a high brilliant palette; at the right, pink flowers shading to blue, with sprays of yellow green foliage, before a green and indigo blue background deepening to black.

19¾ x 19¾ inches

Painted at Auvers, 1890

From Bernheim jeune et Cie., Paris

Collection of Katharine Dreier, New York, 1912-29

International Exhibition, Cologne, 1912, No. 65 (as *Mädchen-Brustbild in Blau*)

Opening Exhibition of the Société Anonyme, 1920

Exhibited at the Baltimore Museum of Art, Baltimore, Md.

19000 Exhibited at the Minneapolis Institute of Art, Minneapolis, Minn.

Exhibited at the Worcester Art Museum, Worcester, Mass.

First Loan Exhibition, Museum of Modern Art, New York, 1929, No. 77 and plate ccxviii, No. 786

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 142

Vincent van Gogh Exhibition, Museum of Modern Art, New York, 1935, No. 63

Described and illustrated in Katherine S. Dreier, *Western Art and the New Era: an Introduction to Modern Art*, 1923, p. 63, ill. fig. 35 (entitled *Adolescence*)

Described and illustrated in *Vincent Van Gogh*, edited by Alfred H. Barr, Jr. (Museum of Modern Art), 1935, No. 63 and plate

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent Van Gogh*, 1928, Vol. I, p. 223, No. 786 and Vol. II, fig. No. 786

[See photogravure illustration]





[NUMBER 57]

ODILON REDON

FRENCH: 1840-1916

57. *POPPIES AND DAISIES*. Scarlet poppies and daisies with bright green foliage, contained in an ovoid gray vase; fluctuating iridescent background of purple, blue, green, and brown. Signed at lower left ODILON REDON.

25½ x 20 inches

Collection of John Quinn, New York

International Exhibition of Modern Art, New York, 1913

Odilon Redon Exhibition, Art Institute of Chicago, Chicago, Ill., 1929

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., Summer of 1926

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 130

[See illustration]

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

- 1600- 58. *LUNIA CZECHOWSKA*. Three-quarter-length seated figure facing the observer, with head tilted to the left and hands folded in her lap; wearing a black gown with white V-neck and seated on a cream-colored bed with slender brown head rails showing at the right. Gray background. Signed at upper right MODIGLIANI. 36¼ x 23½ inches

From Leopold Zborowski, Paris

Exhibited at the Art Institute of Chicago, Chicago, Ill.

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass.,
1933, No. 120

[See illustration]



[NUMBER 58]



[NUMBER 59]

CHAIM SOUTINE

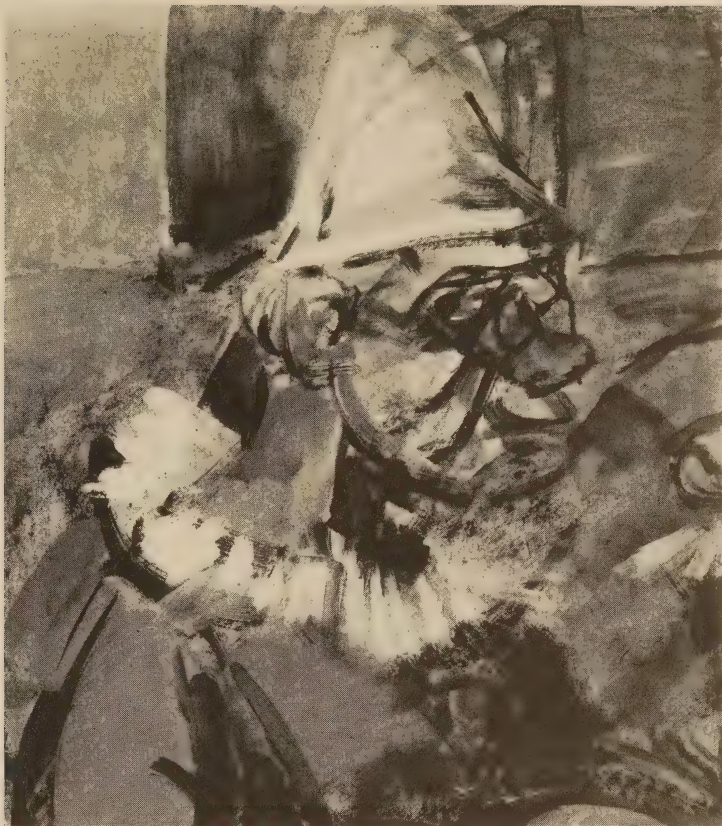
LITHUANIAN: B. 1894

59. *RUE A CAGNES*. A winding alleyway in scarlet and green, with a figure below a garden wall, beneath overhanging trees and flowers; another figure at the right, seated by a doorway. In the distance, a view of high mountains and the red, white, and yellow buildings of a town. Signed at lower right SOUTINE. 21¾ x 18¼ inches

From Leopold Zborowski, Paris

Exhibited at the Museum of Modern Art, New York, 1933

[See illustration]



[NUMBER 60]

GEORGES ROUAULT

FRENCH: B. 1871

60. *THE CLOWN*. At bust length, with masked features and conical white cap, scarlet blouse, and white neck ruff. Green and rose background. Signed at upper right G. ROUAULT. *Cradled panel: 22½ x 20 inches*

Note: “. . . the *Clown* (No. 81) [*vide infra*] of 1928 seems a return to the extraordinary boldness and freedom of his early masterpiece, *The Circus Woman*. But underneath all three figure pieces is the same truculent humor verging on the grotesque and the same love of deep smouldering color.” (From Alfred H. Barr, Jr., *Painting in Paris*, 1930, p. 39).

Exhibition of Painting in Paris, Museum of Modern Art, New York, 1930, No. 81, p. 39

Illustrated in *Parnassus*, Vol. XI, October 1939, p. 12 (article by Lionello Venturi)

Recorded in Lionello Venturi, *Rouault* (in preparation)

[See illustration]



[NUMBER 61]

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

- 5700- 61. *FEMME DANS LE JARDIN DE M. FOREST*. At three-quarter length, seated in profile to the left, hands folded and head turned towards the observer, wearing a gown of *changeant* blue and mauve, with high boned neck and puff sleeves. Garden background. Sketched in bright greens, shaded in mauve, and heightened with white. Signed at lower left T. LAUTREC.

Oil on board: 24½ x 21½ inches

Painted in 1891

Collection of John Quinn, New York

Exhibited at the Art Institute of Chicago, 1930

Tenth Loan Exhibition, Modern Museum of Art, New York, 1931, No. 14, p. 14

Illustrated in Gotthard Jedlicka, *Henri de Toulouse Lautrec*, 1929, opp. p. 126 (entitled *Honorine P.*)

Illustrated in Pierre Mac Orlan, *Lautrec le Peintre*, 1934, ill. opp. p. 42

[See illustration]

ANDRE BAUCHANT

FRENCH: B. 1873

- 360- 62. *SET OF FOUR PAINTINGS OF THE SEASONS*. Depicting lovers in a landscape with birds in the branches of trees; peasant family harvesting in the fields; apple pickers; and fagot gatherers about a campfire in a snow-covered landscape. All signed A. BAUCHANT and dated 1929.

32 x 39½ inches

From Cesar de Haucke, New York, 1937

RAOUL DUFY

FRENCH: B. 1880

- 475- 63. *ROYAL CARRIAGE AT ASCOT*. King George and Queen Mary opening Ascot; with a throng of spectators before the orange grandstands in the background. Signed at lower left RAOUL DUFY and dated *Ascot*, 1935.

Watercolor: 19½ x 26 inches

BRONZES AND OTHER SCULPTURES
DEGAS' WRITING DESK

RAOUL DUFY

FRENCH: B. 1880

- 150- 64. *GLAZED FAIENCE MINIATURE GARDEN*. Composed of a walled compartment in brick red, centred by a tower and miniature flights of steps, the exterior wall of cobalt blue incised with a frieze of nude figures bathing.

Length, 19 inches; width, 12 inches

Note: Dufy made a series of these ceramic models of gardens.

- 150- 65. *CARVED AFRICAN MASK*. Mask of a warrior with horned headdress.

Height, 17½ inches



[NUMBER 66]

AMEDEO MODIGLIANI

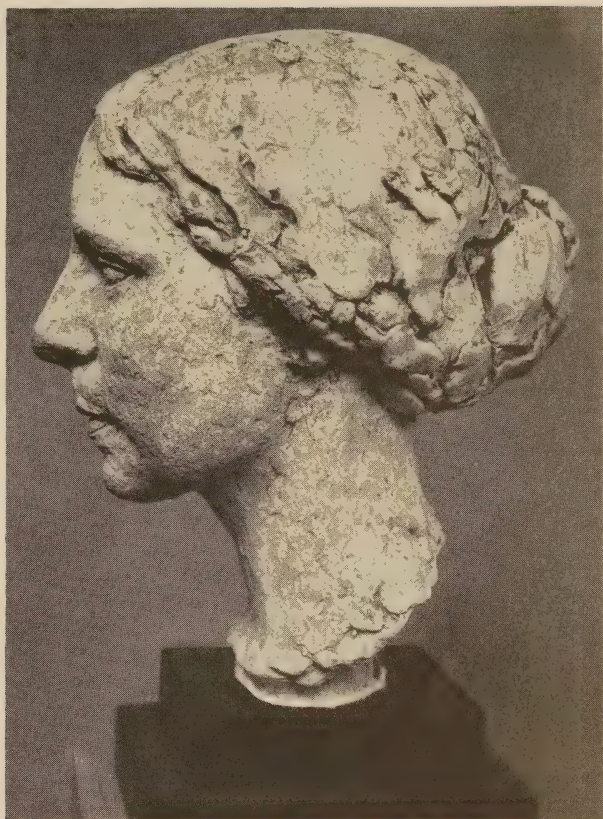
ITALIAN: 1884-1920

66. *SCULPTURED HEAD OF A WOMAN*. In stone. Height, 16½ inches

Note: Modigliani's stone heads are known to have been done under the influence of African Negro sculpture and are among his finest works.

From Leopold Zborowski, Paris

[See illustration]



[NUMBER 67]

CHARLES DESPIAU

FRENCH: B. 1874

67. ANTOINETTE. Original head cast in plaster. Signed on back C. DESPIAU.
On plinth. Height, 12½ inches

Note: A rare and important original head, made before the cast in bronze and worked entirely by the artist; only eight examples were taken in bronze.

Executed in 1918

Purchased from the artist

Recorded in Léon Deshairs, *C. Despiou*, 1930, p. 81, bronze cast illustrated, fig. 12

[See illustration]

The following nine bronzes [Numbers 68 to 76] are of the second series of bronzes cast by Adrien Hebrard from the original sculptures in clay and wax found in Degas' studio after his death. The edition was limited to twenty-two series, each piece bearing a number [1-73] and the letter of the set [A-T]. Two sets were reserved for the heirs of Degas and for the founder Hebrard. A complete set is owned by the Petit Palais, Paris. Of the twenty-two, only two series are known to have come to this country, the A series in the collection of Mrs H. O. Havemeyer, bequeathed to the Metropolitan Museum, and the present one.

68. *HORSE*. Standing figure. Rectangular base signed DEGAS.

Length, 15 inches

475 Hebrard No. 38 B

69. *HORSE*. Unfinished model of a striding thoroughbred. Rectangular base signed DEGAS.

Length, 8 1/4 inches

200 Hebrard No. 66 B

70. *BATHER*. Nude figure of a girl, leaning over a tub, the left foot rested on the rim, her left arm on a chair at the side, draped with clothes. Signed on base DEGAS.

Height, 8 inches

300 Hebrard No. 61 B

71. *HORSE*. Figure of a work horse pulling a load. Rectangular base signed DEGAS.

Length, 7 1/2 inches

175 Hebrard No. 30 B



[73]

[72]

[74]

72. *DANCER*. Nude in horizontal pose, resting on the right leg. Irregular oval base signed DEGAS. *Height, 16 inches*

Hebrard No. 16 B

[See illustration]

73. *DANCER*. Light erect figure with right leg advanced and arms raised. Irregular oval base signed DEGAS. *Height, 22 $\frac{1}{4}$ inches*

Hebrard No. 57 B

[See illustration]

74. *DANCER*. Nude figure balanced on the left leg and clasping her right foot. Rectangular base signed DEGAS. *Height, 19 inches*

Hebrard No. 67 B

[See illustration]



[NUMBER 75]

- 650- 75. *TORSO*. Nude body of a woman, the right arm raised, bathing with a sponge. Signed DEGAS. On black Belgian marble plinth. Height, 17 inches Hebrard No. 28 B

[See illustration]



[NUMBER 76]

76. *AFTER THE BATH*. Nude seated figure of a girl, the body turned to the left, drying herself with a towel. Rectangular base signed DEGAS.

Height, 13¾ inches

Hebrard No. 46 B

[See illustration]



[NUMBER 77]

- 450 77. *HEPPLEWHITE MAHOGANY TAMBOUR-TOP DESK, FORMERLY OWNED BY DEGAS.* With half-round tambour top opening to a leather tablet, the frieze with two drawers; on square tapering legs.

Height, 36 inches; length, 36 inches

Note: The above desk originally belonged to Degas' father and passed to the painter, who used it throughout his lifetime; upon his death, it was bequeathed to his godchild, the daughter of the painter Alfred Stevens.

[See illustration]

PAINTINGS AND DRAWINGS



[NUMBER 78]

ROLANDT SAVERY

FLEMISH: 1576-1639

78. *GARDEN OF EDEN*. Landscape of verdant trees bordering a ravine at centre, with the figure of Adam appearing at the right; the foreground filled with naïve representations of birds and the animals of the forest.

37½ x 58 inches

Note: Dr W. R. Valentiner, in a letter to Mrs Sullivan, writes concerning the above painting, that the artist "once had a great reputation when he was a favorite at the court of the Emperor Rudolph II at Prague, about 1600. He certainly had an exceptional understanding of the animal soul and in his conception—not of course in his style—reminds me of modern painters like Frans Marc and even Van Gogh . . ."

[See illustration]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

79. *TARTESSIANS*. Nine nude nymphs in the shade of trees, in the foreground before a view of blue sea with low houses on the shore at right. Signed at lower left A. B. DAVIES.

18 x 30 inches

From the Montross Galleries, New York

Exhibited at the Metropolitan Museum of Art, New York, 1930, pl. 105 in the catalogue

Exhibited at the Whitney Museum of American Art, New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 109

GILBERT STUART

AMERICAN: 1755-1828

80. *JAMES DE LANCEY OF NEW YORK*. Waist-length portrait to half right, in a blue uniform coat, with scarlet facings braided with gold, and with white stock and jabot; the ruddy features framed by a powdered tie-wig. Within a brown painted oval. 30 x 25 inches

James De Lancey (1732-1800) was born in New York City in a house which later became famous as Fraunces' Tavern. He was the eldest son of Chief Justice and Lieutenant-Governor James De Lancey and Anne Heathcote. He was educated in England, at Eton and Cambridge, and on his return to New York, entered the army, serving in the Niagara campaign of 1755, under Sir William Johnson, and as aide de camp to General Abercrombie in the expedition against Fort Ticonderoga, in 1758. His military activities were brought to a close by the sudden death of his father, which left him before his thirtieth year with the responsibilities of headship of one of the most powerful families of the aristocracy.

De Lancey was, with the possible exception of Frederick Philipse, the wealthiest man in the Province of New York, and for a number of years devoted himself to increasing his landed properties. 'The first of the De Lanceys had founded the real estate fortune by various purchases in the lower part of the town. The East and West De Lancey Farms ran from the Bowery, facing the Bayard estates, to the East River and from Division Street north to Stanton Street, where they bordered the lands of Pierre Van Cortlandt, Peter Stuyvesant, and Messrs Bayard, Watts, and Rutgers. When, in 1765, his sister Ann married the judge and Loyalist historian, Thomas Jones, James De Lancey gave them a two-acre estate known as "Mount Pitt", at the highest part of Grand Street. On First Street stood De Lancey's stables, on Second Street a paddock for the horses, and nearby a private track to train them. De Lancey had the sporting blood of his day and imported the first English race horses or thoroughbreds ever brought to New York. His was the largest stable in the province, perhaps in all the thirteen, and he has been appropriately called the "Father of the New York Turf."'

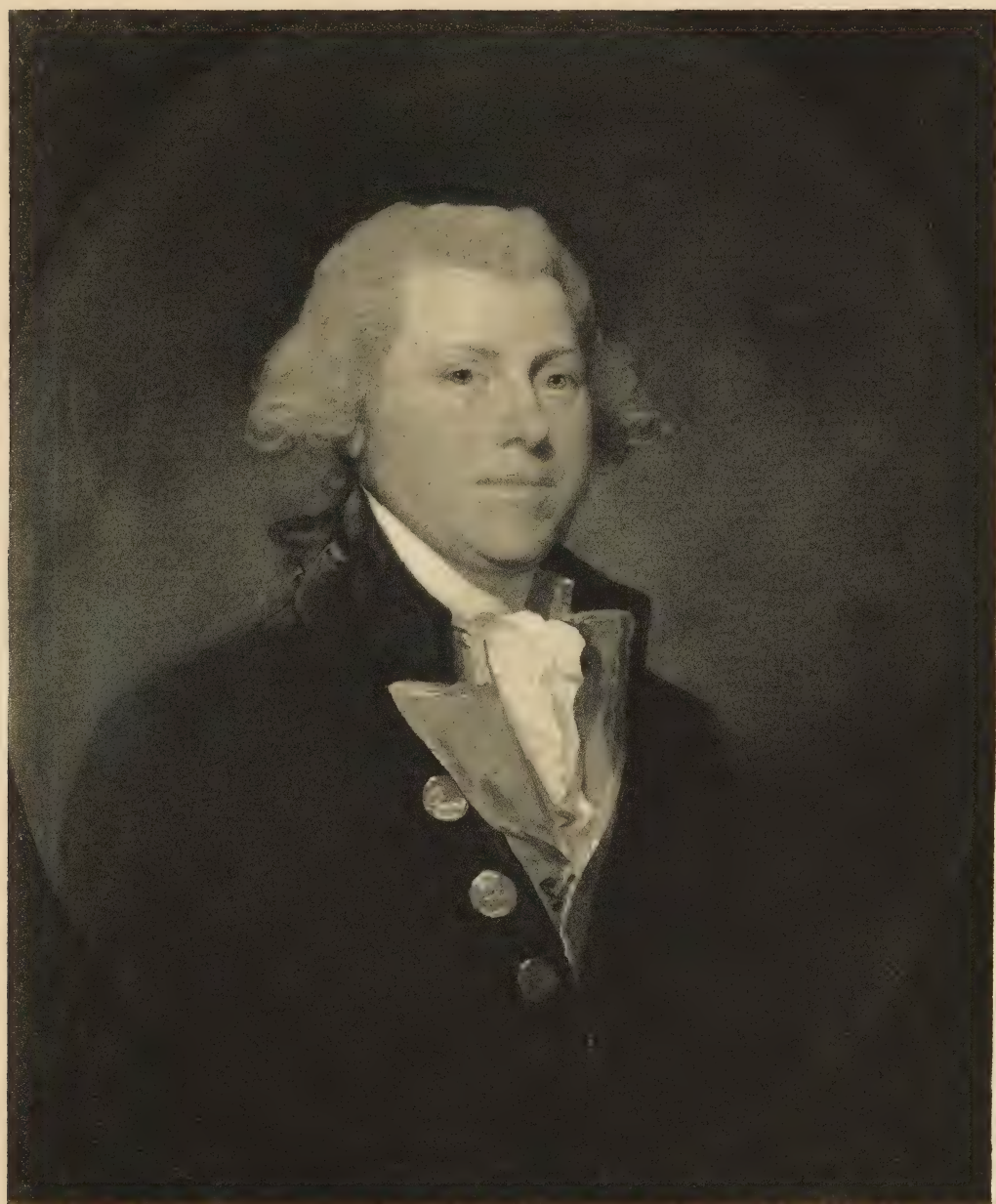
He married in 1771, Margaret Allen, daughter of Chief Justice William Allen of Pennsylvania, and grand-daughter of Andrew Hamilton of Zenger Trial fame, by whom he had two sons and three daughters. He was a member of the assembly in 1768-75 and assumed leadership of the Conservative party; he was author of the resolution adopted March 25, 1775, ordering that a petition be sent to the King, a memorial to the Lords and a remonstrance to the Commons, demanding redress of the grievements of the Colonists. In May 1775, he sailed for England and never returned to America. His immense estates were confiscated, and he was banished for voting against the resolutions of the Congress of 1774. In 1790 he paid a visit to Ireland to see a friend concerning a commission in the navy for one of his sons. During his stay, De Lancey had his portrait painted by Gilbert Stuart. He died at Bath, England, in 1800.

See *Cyclopaedia of American Biography* and the brochure by Richard B. Morris *James de Lancey: Portrait in Loyalism*, passim. Copies of the latter will be given to the purchaser.

Painted about 1790

Collection of Mrs H. Archibald, Carlow, Co. Carlow, Ireland

[See photogravure illustration]





[NUMBER 81]

GIOVANNI PAOLO PANNINI

ITALIAN: C. 1695-1768

81. *CLASSIC RUINS WITH FIGURES*. The ruins of Roman temples, with figures conversing below an arch at right, others surrounding a fountain before a peristyle of three columns, outlined against a deep blue sky with cumulus clouds.

39 x 54 inches

Collection of the Marquess of Sligo, Westport House, Co. Mayo, Ireland, 1937

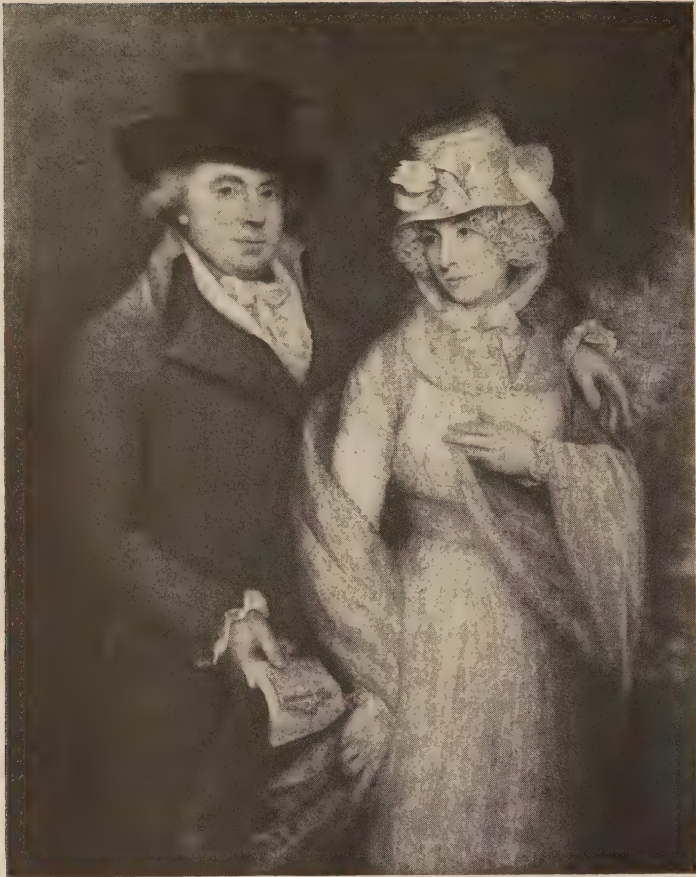
[See illustration]

RICHARD WILSON, R.A.

BRITISH: 1714-1782

82. *LANDSCAPE WITH FIGURES*. View of a cascading river with figures of women upon a green bank and two men upon a rock in the foreground. The farther shore rises in a steep cliff at left; in the background, a vista with ruins.

39 x 54 inches



[NUMBER 84]

ROBERT WOODBURN, R.H.A.

IRISH: D. 1803

84. *PORTRAIT OF A LADY AND GENTLEMAN*. A young woman, in white gown with saffron yellow scarf and Leghorn bonnet, standing beside a man in gray coat and black hat, who holds an architect's drawing in his hand; in the right background appears a mansion. 50 x 40 inches

Note: The mansion which appears faintly in the background at the right belonged to the Bessborough family in the late eighteenth century. The gentleman in the above painting holds an architect's drawing for the portico which was added to the house afterwards.

[See illustration]

VENETIAN SCHOOL

XVIII CENTURY

85. *VENETIAN SCENES: PAIR PAINTINGS*. Views of churches with figures animating the quays. Gondolas glide upon the water, propelled by boatmen in bright costumes; and sailing vessels appear at the right. 20 x 28¼ inches

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

86. *LADY HARRIET MELLON*. Half-length figure facing the observer, in a white gown with narrow frill at the neck, and a crimson shawl about her shoulders. Sky background.

30 x 25 inches

420- Harriet Mellon (c. 1777-1837), celebrated actress, was the daughter of Mathew Mellon, Esq. Her first husband was the banker Thomas Coutts; she became Duchess of St. Albans in 1827.

FRENCH SCHOOL

XVII CENTURY

87. *URN OF FLOWERS*. A brass urn stands on a table with a brilliant display of roses, carnations, and tulips, one rose fallen to the table at left.

250- 28 x 21 inches

PIETER WOUWERMAN

DUTCH: 1623-1682

88. *THE HALT*. A brown edifice to the left with a cavalier seated on the stone wall, holding the reins of a white steed, a lady on a brown horse directly behind. In the background, a playing fountain. Signed at lower right P. WOUWERMAN and dated '80.

160- 15 x 16½ inches

HENRY A. FERGUSON

AMERICAN: 1842-1911

89. *EVENING: CITY OF SANTIAGO AND THE CHILEAN ANDES*. The old city of Santiago on a plain in the foreground, with a poplar-lined road extending at the left. In the background, the high rugged Andes.

35- 20½ x 39 inches

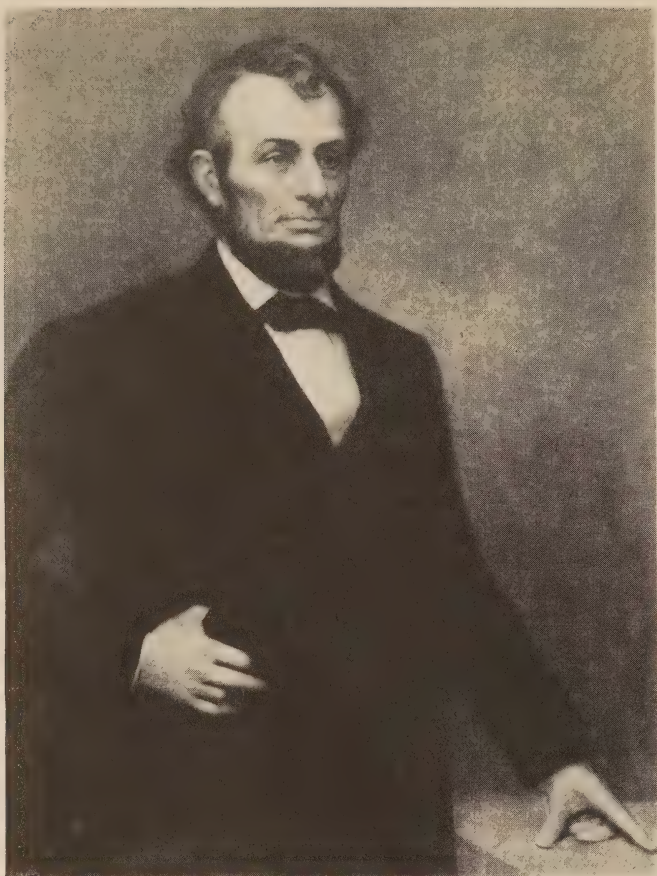
Painted in 1875

SIR GEORGE HARVEY, P.R.S.A.

SCOTTISH: 1806-1876

90. *VIEW OF THE THAMES VALLEY FROM THE OLD STAR AND GARTER HOTEL, RICHMOND*. Wide panoramic landscape, with trees bordering the winding river dotted with sailing vessels and a steamer. In the foreground, figures occupy a flowering terrace on Richmond Hill, before the Old Star and Garter Hotel appearing at the right. Signed at lower left G. HARVEY and dated 1847.

200- 30 x 42 inches



[NUMBER 91]

ASA WESTON TWITCHELL, N.A.

AMERICAN: 1820-1904

91. *ABRAHAM LINCOLN*. At three-quarter length, in black coat and waist-coat; the left hand resting upon a crimson-covered table. Dark greenish brown background.

54 x 40 inches

Painted in 1865 from sketches made from life

Collection of Miss E. Josephine Twitchell, Slingerlands, Albany Co., New York, daughter of the artist

With an affidavit by Miss E. Josephine Twitchell, dated June 5, 1933, in which she states that the above portrait "was painted in 1865 by my father . . . He was a great admirer of Mr Lincoln and made sketches of him at every opportunity when Mr Lincoln appeared in public and from which he painted this portrait."



[NUMBER 92]

GEORGE P. A. HEALY

AMERICAN: 1813-1894

92. *MRS EDWARD A. CRANE*. Half-length figure of a young woman with dark hair dressed with roses and a corsage pinned to the laced bodice of her blue gown. Neutral background. Signed at upper right G. P. A. HEALY and dated 1880. 32 x 22½ inches

Note: Mrs Crane's husband, Dr Edward Crane, was a partner of the famous American dentist in Paris, Dr Evans. Dr Evans and Dr Crane assisted the Empress Eugenie to escape from the Commune, driving from the Tuileries to Dieppe, and persuaded an English yachtsman to take them across the Channel. The Empress gave the jewel worn by Mrs Crane in the above portrait in appreciation of Dr Crane's assistance.



[NUMBER 93]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

93. *VALLEY OF THE JONATHAN*. Houses upon an elevation at left overlooking a wide valley, with a red mill by a stream flowing towards the foreground; at the right is the mounted figure of an Indian. Distant mountains against a bright sky. Signed at lower left A. B. DAVIES. 18 x 30 inches

Painted in 1908

Exhibited at the Metropolitan Museum of Art, New York, 1930

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, p. 35

[See illustration]

ROBERT F. BLUM, N.A.

AMERICAN: 1857-1903

94. *VIEW FROM THE ARTIST'S STUDIO WINDOW: GROVE STREET*. The branches of a tree screening a view of scarlet-walled houses, with a figure appearing at right. 22 x 19 inches

Painted about 1900

From M. Knoedler & Co., Inc., New York



[NUMBER 95]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

95. *BUD TO BLOSSOM*. Green landscape of trees with a flowering foreground, in which stand two young girls in white frocks. Signed at lower left
A. B. DAVIES.

17¼ x 22 inches

Painted in 1905

From William Macbeth, Inc., New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass.,
1933, No. 106

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, p. 21

[See illustration]

MAURICE PRENDERGAST

AMERICAN: 1859-1924

96. *RING-AROUND-THE-ROSY*. A green lawn, with six little girls in starched frocks, hands joined in a circle; other figures in brightly colored costumes strolling in the background.

Watercolor: 13¾ x 20½ inches

Painted in 1901

From C. W. Kraushaar, New York

125-
RALPH A. BLAKELOCK, N.A.

AMERICAN: 1847-1919

97. *MOONLIT LANDSCAPE*. A full moon rising above dark trees, lighting the surface of a pool. Signed at lower left R. A. BLAKELOCK.

Panel: 6¼ x 8 inches

Note: This and the following painting were purchased from a member of the artist's family in Hackensack, N. J.

150-
RALPH A. BLAKELOCK, N.A.

AMERICAN: 1847-1919

98. *LAKE AT MOONLIGHT*. Moonlit water bordered by dark trees obscuring a full moon. Signed at lower left R. A. BLAKELOCK. *Panel: 6¼ x 8½ inches*

130-
EASTMAN JOHNSON, N.A.

AMERICAN: 1824-1906

99. *HOME AND WARMTH*. Kitchen interior with a little girl in turquoise blue blouse and red neckerchief, seated before a stove seeking warmth. Signed at lower left E. JOHNSON and dated 1863. *On board: 9½ x 11¾ inches*

Collection of Dr P. J. Oettinger

Collection of A. C. Ludington

From the Goupil Gallery, New York

Collection of John Anderson, Jr, New York

[END OF FIRST SESSION]

\$ 76300

SECOND AND LAST SESSION

Thursday, December 7, 1939, at 8:15 p. m.

CATALOGUE NUMBERS 104 TO 202 INCLUSIVE

PRINTS

ANDRE DERAÏN

- 35- 104. *HEAD OF A WOMAN. Etching.* Proof signed in pencil A. DERAÏN. Very fine impression, in perfect condition. Framed.

HENRI MATISSE

- 110- 105. *GRAND NU ASSIS. Lithograph.* No. 21 of fifty proofs. Signed in pencil HENRI MATISSE. Very fine impression.

- 85- 106. *LES RUBANS DE VELOURS. Lithograph.* No. 36 of fifty proofs. Signed in ink HENRI MATISSE. Very fine impression, in perfect condition. Framed.

- 65- 107. *LE VASE DE FLEURS. Lithograph.* No. 80 of sixty proofs, on Japan paper. Signed in pencil HENRI MATISSE. Very fine impressions, in perfect condition. Framed.

MARIE LAURENCIN

- 40- 108. *LES ESPAGNOLES. Etching and Drypoint.* No. 42 of seventy-five proofs. Signed in pencil MARIE LAURENCIN. Very fine impression, in perfect condition. Framed. Rare early print.

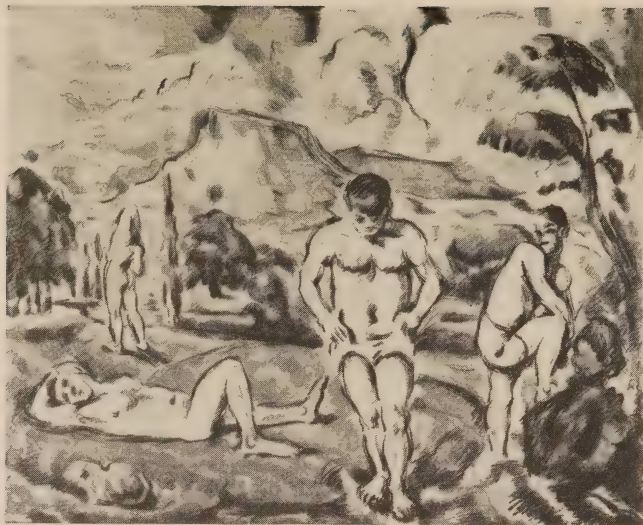
- 70- 109. *GIRL IN BLUE. Colored Lithograph.* Proof signed in pencil with initials M. L. Very fine impression, in perfect condition. Framed.

- 50- 110. *TWO COLORED LITHOGRAPHS.* Girl on Horse and Four Figures Dancing. Proofs signed in pencil MARIE LAURENCIN. Fine impressions; one framed.

ODILON REDON

- 125- 111. *BEATRICE. Colored Lithograph.* Mellerio No. 168. Proof signed in pencil ODILON REDON. Very fine impression, in perfect condition. Framed. Very rare.

Note: Redon made only the above and one other colored lithograph.



[NUMBER 112]

PAUL CEZANNE

- 275-
112. *THE BATHERS: LARGE PLATE. Colored Lithograph.* Original lithograph printed in colors. Very fine proof, in perfect condition. Framed.

[See illustration]

WILHELM VON LEHMBRUCK

- 75-
113. *HEAD OF A WOMAN. Drypoint.* Proof signed in pencil M. LEHMBRUCK. Very fine impression, in perfect condition. Framed.

Note: Proofs signed by this artist are rare.

- 80-
114. *THE PRODIGAL SON. Drypoint.* Proof signed in pencil M. LEHMBRUCK and inscribed *Der Verlorene Sohn*. Very fine impression, in perfect condition. Framed. Rare.

See note to the preceding.

- 55-
115. *TWO LITHOGRAPHS. Mother and Child and Head of a Woman.* With stamp imposed by the artist's estate. Fine proofs. Framed.



[NUMBER 116]

HENRI FANTIN-LATOURE

116. *VASE OF FLOWERS. Lithograph.* Signed in pencil H. FANTIN, with presentation inscription; signed in the stone and dated '79. Very fine impression. Framed. Rare.

[See illustration]

117. *TWO LITHOGRAPHS.* Vision of Oberon and Five Nymphs. Proofs signed in pencil. Very fine impressions, in perfect condition. Framed. [Lot.]

PAUL GAUGUIN

118. *GASPARD ET SON PETIT PAGE. Monotype.* Unique impression in sepia. With inscriptions; signed PAUL GAUGUIN and dated 1900. Framed.

Note: Used as title page for the journal *Les Guêpes*, which Gauguin edited in Tahiti.

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1933

119. *VENDREDI. Monotype Colored by Hand.* Unique impression, colored by hand. With inscriptions; signed P. GAUGUIN. Framed.



[NUMBER 120]

MARY CASSATT

- 160- 120. *MOTHER AND CHILD. Colored Print. Colored by hand. Proof signed in pencil MARY CASSATT. Very fine impression, in perfect condition. Framed.*

[See illustration]

- 60- 121. *MOTHER AND CHILD. Drypoint. Proof signed in pencil MARY CASSATT. Fine impression on green paper, in perfect condition. One of twenty-five proofs.*

- 110- 122. *THE MAP. Drypoint. Proof signed in pencil MARY CASSATT. Very fine impression on green paper, in perfect condition. One of twenty-five proofs.*

- 110- 123. *MOTHER AND CHILD. Drypoint. Proof stamped at lower right with monogram M.C. Very fine impression, in good condition. One of twenty-five proofs.*

PABLO PICASSO

- 65- 124. *LA TOILETTE DE L'ENFANT. Etching. Geiser No. 14. Plate destroyed. Fine impression, in perfect condition. Framed.*

- 80- 125. *TETE DE FEMME: LARGE PLATE. Etching. Geiser No. 7. Fine impression, in perfect condition. Framed. Collection of Leo Stein, Paris*

- 150- 126. *LE REPAS FRUGAL. Etching. Geiser No. 2. Plate destroyed. Very fine impression, in perfect condition. Framed.*



[NUMBER 127]

HENRI DE TOULOUSE-LAUTREC

127. *LE JOCKEY. Colored Lithograph.* Delteil No. 279. One of a hundred colored examples. Very fine proof. Framed.

Illustrated in H. Esswein and A. W. Heymel, *Toulouse-Lautrec*, n.d.

Illustrated in Gerstle Mack, *Toulouse-Lautrec*, 1938, opp. p. 297, fig. 56

[See illustration]

128. *Mlle Lender en buste. Colored Lithograph.* Delteil No. 102. No. 49 of a hundred proofs from the first printing. Very fine impression, in perfect condition. Framed.

129. *Guy et Mealy dans Paris qui marche. Lithograph.* Delteil No. 270. One of one hundred proofs. Signed in pencil H. T. LAUTREC. Very fine impression, in perfect condition. Framed.



[NUMBER 130]

- 150- 130. *LA PASSAGERE DU 54* or *PROMENADE EN YACHT*. Colored lithograph. Delteil No. 366. First state, printed before letters. Proof signed H. LAUTREC. Very fine impression, in perfect condition. Framed. Rare.

Note: The subject of this lithograph was inspired by a sketch made by the artist during a voyage from Bordeaux to Lisbon, on board the *Chili*.

[See illustration]

- 50- 131. *LE PASSAGERE DU 54* or *PROMENADE EN YACHT*. Lithograph. Delteil No. 366. Proof signed in pencil H. T. LAUTREC. One of the few trial proofs before color. Very fine impression. Framed.

See note to No. 130.

- 100- 132. *AU HANNETON*. Lithograph. Delteil No. 272. No. 25 of one hundred proofs. Very fine impression, in perfect condition; signed in pencil H. T. LAUTREC. Framed.

PAINTINGS AND DRAWINGS



[NUMBER 133]

HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

133. *GENTLEMAN JOCKEY*. Three-quarter-length figure in profile to the right. Inscribed at upper left *Lepic*; signed at lower left DEGAS.

Pencil: 12 x 9 inches

[See illustration]

PIERRE BONNARD

FRENCH: B. 1867

134. *WOMAN BATHING*. Nude bending figure of a girl in *profil perdu*, her back to the observer; with additional sketch at lower right. Signed at lower left with monogram P.B.

Pen and ink: 10½ x 8¼ inches

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

- 60 - 135. *RECLINING NUDE*. Reclining nude leaning on her arms, her head in profile to the right.

Pencil: 10 x 14¾ inches

From Leopold Zborowski, Paris

PABLO PICASSO

SPANISH: B. 1881

- 2 35 - 136. *HEAD OF A WOMAN*. To half left, wearing an Italian headdress. Signed at lower left PICASSO.

Pencil: 9 x 6¾ inches

Collection of Leo Stein, Paris

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 123

Exhibited at the Wadsworth Athenaeum, Hartford, Conn., 1934

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861

- 80 - 137. *ETUDE D'EPHETE*. Kneeling figure in profile to the right. Signed at lower right with monogram M.

Pen and india ink: 10½ x 7½ inches

RAOUL DUFY

FRENCH: B. 1880

- 90 - 138. *L'ESCALIER*. A stairway zigzagging to a high building crowning an elevation, with houses bordering a balustraded walk in the foreground. Signed below RAOUL DUFY.

India ink: 10¼ x 7½ inches

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

- 55 - 139. *LEOPOLD ZBOROWSKI*. Waist-length figure facing the observer.

Pen and ink on lined paper: 8 x 10½ inches

From Leopold Zborowski, Paris

ARTHUR B. DAVIES

AMERICAN: 1862-1928

- 90 - 140. *NUDE*. Nude torso of a woman leaning slightly to the left.

Black crayon and white chalk on blue paper: 11½ x 8½ inches

Exhibited at the Brooklyn Museum, Brooklyn, New York

Collection of Dikran Kelekian, New York

ANDRE DUNOYER DE SEGONZAC

FRENCH: B. 1885

- 90 - 141. *RECLINING NUDE*. Torso of a reclining woman facing right. Signed at lower right A. DUNOYER DE SEGONZAC.

Pen and wash: 12 x 18½ inches

Exhibited at the Lyman Allyn Museum, New London, Conn., 1933



[NUMBER 142]

PAUL CEZANNE

FRENCH: 1839-1906

142. *PINS A BIBEMUS*. Three slender trees, with suggested foliage and background in light greens and strong purple, blues, and touches of red.

Watercolor: 17½ x 11½ inches

Painted in 1895-1900

From Bernheim jeune et Cie., Paris

Exhibited at the Montross Gallery, New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 102

Described and illustrated in Lionello Venturi, *Cézanne*, 1936, Vol. I, p. 263, No. 985, and Vol. II, pl. 296, fig. 985

[See illustration]



[NUMBER 143]

PABLO PICASSO

SPANISH: B. 1881

143. *STUDY FOR LA TOILETTE*. Nude figure of a woman at full length, arms raised to dress her hair before a mirror held by a maid at right. Terra cotta background. Signed at lower left PICASSO. *Watercolor: 10 x 6½ inches*

Note: This is a unique study for the important painting by Picasso belonging to the Albright Art Gallery, Buffalo, New York.

Collection of Leo Stein, Paris

Exhibited at the Wadsworth Athenaeum, Hartford, Conn.

Exhibited at the Albright Art Gallery, Buffalo, N. Y.

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 124

[See illustration]

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

144. *CARYATID*. Nude figure of a woman seated to half left with arms akimbo; the flesh tinted, the outlines shaded in blue and rose. Signed at upper left MODIGLIANI. *Watercolor: 20 x 18 inches*

From Leopold Zborowski, Paris

From the Paul Reinhardt Galleries, New York

Exhibited at the Lyman Allyn Museum, New London, Conn., 1933

RAOUL DUFY

FRENCH: B. 1880

145. *VILLAGE CHURCH*. Houses concealed by leafy trees, with a church spire rising at the centre; a dog and kennel in a fenced plot in the foreground. Signed at lower right RAOUL DUFY. *India ink: 19 x 25 inches*

ARTHUR B. DAVIES

AMERICAN: 1862-1928

146. *FIGURE COMPOSITION*. Four nude figures, two in profile, painted in geometric areas of light green, pink, yellow, and blue.

Tempera on panel: 15 x 7 inches

TSUGUHARU FOJITA

JAPANESE: B. 1886

147. *THE BUS*. A bus stop lighted by a street lamp, before the old walls of Paris. Signed at lower right T. FOJITA. *15 x 18 inches*

From Ernest de Frenne, Paris

PABLO PICASSO

SPANISH: B. 1881

148. *PEASANT WOMAN*. Barefoot figure, standing in profile to the left, carrying a bag. Signed at lower right PICASSO. *Pen and ink: 16 x 11¼ inches*

Collection of Leo Stein, Paris

Exhibited at the Lyman Allyn Museum, New London, Conn.

RAOUL DUFY

FRENCH: B. 1880

149. *STILL LIFE*. An arrangement of still life, with a blue ewer and an urn of fruit at the right; in the background, a flying figure over a sea, ships in the distance. Signed at lower right RAOUL DUFY.

Watercolor and gouache: 20¼ x 26¼ inches

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 114

JACK BUTLER YEATS, R.H.A.

IRISH: FL. 1880

150. *POLITICAL MEETING, CO. SLIGO*. A surging throng before a public building, a speaker appearing in an upper window beneath an emerald green banner, other party banners waving at the left. Signed at lower right JACK B. YEATS. *Watercolor: 21 x 28 inches*

Collection of John Quinn, New York

International Exhibition of Modern Art (Armory Show), New York, 1913, No. 587

ARTHUR B. DAVIES

AMERICAN: 1862-1928

- 220- 151. *MURMURING VOICES*. Reclining figure of a girl in flowing cream white diaphanous gown, with arms raised shading her face. Signed below A. B. DAVIES. 6½ x 15 inches

Exhibited at the Metropolitan Museum of Art, New York, 1930, pl. 38 in the catalogue

ADOLPHE JOSEPH THOMAS MONTICELLI FRENCH: 1824-1886

- 110- 152. *PILGRIMAGE TO MECCA*. Landscape sketch with a company of Arabs in burnouses and red turbans standing on the bank of a river, with equestrian figures fording the water. Signed at lower left with initial M.

4¼ x 11¾ inches

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

- 100- 153. *MISS D. H. CORBIE OF CLIFTON*. Half-length figure to half left facing the observer, in sky blue diaphanous gown and black lace shawl; gray-blue background. Pastel: 11 x 9 inches

From Frost & Reed, Ltd., London

RAOUL DUFY

FRENCH: B. 1880

- 375- 154. *ASCOT*. Thoroughbreds on the green turf, with numerous spectators in brightly colored costumes in the foreground; at the right, an orange grandstand. Signed at lower left RAOUL DUFY and dated *Ascot*, 1935.

Watercolor: 19½ x 25½ inches

MAX JACOB

FRENCH: B. 1876

- 135- 155. *LE PARADIS TERRESTRE*. Nude figures representing Adam and Eve in an emerald green flowering glade; animals of the forest appearing amid the trees beyond. Signed at right MAX JACOB and dated '32.

Gouache: 18 x 24 inches

PAUL CEZANNE

FRENCH: 1839-1906

- 1625- 156. *GERANIUMS*. A plant of green leaves, in a white pot with blue shadows; the background shaded in purple and gray-green.

Watercolor: 13½ x 9½ inches

Painted in 1883-87

From Bernheim jeune et Cie., Paris

Collection of Dikran Kelekian, New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 104



[NUMBER 156]

Concluded]

Exhibited at the Brooklyn Museum, Brooklyn, New York

Exhibited at the San Francisco Museum of Art, San Francisco, Calif., 1937,
No. 40

Illustrated in Maurice Raynal, *Cézanne*, 1936, p. 139, ciii

Described and illustrated in Lionello Venturi, *Cézanne*, 1936, Vol. I, p. 281,
No. 1122, and Vol. II, pl. 323, fig. 1122

[See illustration]



[NUMBER 157]

VINCENT VAN GOGH

DUTCH: 1853-1890

157. *COIN DE VERGER (LE FOÏN)*. Fruit trees growing in the corner of a field, bordered at the left by a hedge, wildflowers in the foreground. On the horizon, two towers of the town of Arles.

Pen and ink and pencil: 20½ x 15¼ inches

Drawn in 1888-9

Collection of Sir M. E. Sadleir, Oxford

Collection of Mme J. Van Gogh-Bonger, Amsterdam

Exposition Musée Municipal, Amsterdam, 1905, No. 365

Rotterdamsche Kunstring, Rotterdam, 1923, No. 63

Concluded]

Exhibited at the Leicester Galleries, London, 1923

Exhibited at the Minneapolis Institute of Arts, Minneapolis, Minn.

Vincent van Gogh Exhibition, Museum of Modern Art, New York, 1935,
No. 117

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent van Gogh*,
1928, Vol. III, p. 153, No. 1516, and Vol. IV, pl. CLXXIV

Illustrated in Ambroise Vollard, *Lettres de Vincent van Gogh à Emile
Bernard*, 1911, pl. LXIII

[See illustration]

RAOUL DUFY

FRENCH: B. 1880

- 37 ✓
158. *SHRINE IN PARK*. A statue of the Virgin and Child before a background
of trees with foliage in bright greens and russet, enclosed by an iron fence and
a forking road. Signed at lower right RAOUL DUFY.

Watercolor: 19 x 25 inches

MAURICE PRENDERGAST

AMERICAN: 1859-1924

- 500 -
159. *GLOUCESTER HARBOR*. Small sailing craft upon the water, with build-
ings clustered upon the farther shore and upon a pier projecting from the
left. Gay figures and a horse-drawn cart occupy a road in the foreground.
Signed at lower left MAURICE B. PRENDERGAST.

Watercolor: 17½ x 20½ inches

From C. W. Kraushaar, New York

Prendergast Memorial Exhibition, Whitney Museum of American Art, New
York, 1934

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass.,
1934, No. 126

RAOUL DUFY

FRENCH: B. 1880

- 000 -
160. *SUR LA PLAGE*. Rippling waves of a blue sea before a curved horizon,
cabañas and beach chairs in the foreground enclosed by emerald green bushes.

Signed at lower right RAOUL DUFY.

Watercolor: 19¾ x 24 inches



[NUMBER 161]

CHAIM SOUTINE

LITHUANIAN: B. 1894

161. *CHEMIN DES CAUCOURTS: CAGNES*. White houses, with striped and tiled roofs and red and blue windows, upon the side of a mountain crowned by trees, a road ascending at the left. In the foreground stands a woman in red. Signed at lower left SOUTINE. 21¼ x 25½ inches

From Leopold Zborowski, Paris

Exhibition of Painting in Paris, Museum of Modern Art, New York, 1930,

No. 87, p. 41

[See illustration]



[NUMBER 162]

ANDRE DUNOYER DE SEGONZAC

FRENCH: B. 1885

625- 162. *STILL LIFE*. A garden table with a striped rose, blue, and white brimmed hat, beside a parasol and a basket of pink flowers; background of greenery and a gray blue sky. Signed at lower left, A. D. DE SEGONZAC. 18 $\frac{1}{4}$ x 22 inches
Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass.,
1933, No. 132

[See illustration]

MARIE LAURENCIN

FRENCH: B. 1885

- 250- 163. *LA FILLETTE A LA POMME*. A girl in pale mauve and blue jacket, holding a pink apple. Background shading from gray to blue. Signed at upper right MARIE LAURENCIN and dated 1923. 19 x 14 inches

From the Galerie Zborowski, Paris

MAURICE PRENDERGAST

AMERICAN: 1859-1924

- 375- 164. *THE HAY CART*. Houses of a village bordering a winding road with a view of a sea with sailing boats beyond the roof tops. Children in a foreground field watch the passage of a hay cart. Signed at lower right PRENDERGAST. Watercolor: 13 $\frac{1}{4}$ x 19 $\frac{1}{2}$ inches

Painted in 1918

From C. W. Kraushaar, New York

Prendergast Memorial Exhibition, Whitney Museum of American Art, New York, 1934, No. 72

ANDRE DERAÏN

FRENCH: B. 1880

- 425- 165. *A ROAD*. Green and russet landscape with low trees bordering a road disappearing at the left. Blue cumulus sky above the tree tops. Signed at lower right DERAÏN. 9 $\frac{3}{4}$ x 12 inches

Collection of Dikran C. Kelekian, New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 111

MAURICE PRENDERGAST

AMERICAN: 1859-1924

- 800- 166. *UPON THE SHORE*. A beach between high rocks, overlooking an aquamarine sea with a schooner under sail; nine maidens clad in blue, yellow, rose, and green grouped in the foreground. Signed at lower left PRENDERGAST. 22 x 34 inches

Painted in 1914



[NUMBER 167]

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

167. *HEAD OF A WOMAN*. Bust portrait to half right of a woman with auburn hair dressed high in the style of the Nineties, wearing a light sky blue V-necked gown. Background sketched in green and yellow. Signed at lower left T. LAUTREC.

Oil on board: 14 x 9½ inches

2100

Painted in 1890-95

From J. Allard & Co.

From C. W. Kraushaar, New York

Exhibited at the Lyman Allyn Museum, New London, Conn.

Exhibited at the Kraushaar Art Galleries, New York, 1922

Tenth Loan Exhibition, Museum of Modern Art, New York, 1931, No. 18,

p. 15

[See illustration]



[NUMBER 168]

PIERRE BONNARD

FRENCH: B. 1867

168. *PAYSAGE DE PRINTEMPS*. Poplars line the high horizon silhouetted before a blue sky, and sloping green fields descend to a stream widening across the foreground; a white house and low yellow-green bushes border the water. Signed at lower right BONNARD.

19¼ x 29 inches

From Bernheim jeune et Cie., Paris

Exhibited at the Cleveland Museum of Art, Cleveland, Ohio

[See illustration]



[NUMBER 169]

MARY CASSATT

AMERICAN: 1855-1926

169. *WOMAN IN PARK: LA SERRE*. A woman in a white gown and white brimmed hat, seated in profile on a bench knitting, a small nosegay of flowers at her side. Sunlight brightens the view, beyond, of the river bordered by grass and trees and white houses. Signed at lower left MARY CASSATT.

Gouache: 14 x 23½ inches

Note: By comparison with the painting executed in 1881 (illustrated in Achille Segard, *Mary Cassatt*, 1913, pl. opp. p. 16), the above has been established as a portrait of the artist's sister.

From Durand Ruel, Paris

Exhibited at the Art Institute of Chicago, Chicago, Ill.

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 100

[See illustration]

BRONZES AND TERRA COTTAS



[NUMBER 170]

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861

170. *STUDY FOR FLORA*. Signed A. MAILLOL, *Epreuve unique*; cast by G. Valshani. *Height, 25 inches*

Note: The original plaster cast from which the above bronze was taken was given by Maillol to his nephew. It was the study for the large *Flora* of which two casts were made, one now in the Prague Museum. Only this one bronze is understood to have been made from the original study.

[See illustration]

HAROLD C. CASH

AMERICAN: B. 1895

171. *HEAD OF A NEGRESS*. Signed at left H. CASH. On oblong marble plinth. *Height, 9¼ inches*



[NUMBER 172]

CHARLES DESPIAU

FRENCH: B. 1874

172. *DIANE*. Signed on base C. DESPIAU. Cast by C. Valshani; the third of six casts.

Height, 25½ inches

Purchased from the artist

See *Charles Despiau*, The Arts, Portfolio Series (ed. by Forbes Watson), n.d.

See Adolphe Basler, *Despiau*, Les Albums d'Art Druet, Vol. IX, fig. 2

See Léon Deshairs, *C. Despiau*, 1930, fig. 5 (in plaster)

[See illustration]

GASTON LACHAISE

AMERICAN: B. 1882

173. *NUDE*. Signed on base G. LACHAISE; cast by the Roman Bronze Works, N. Y.

Height, 12 inches



[NUMBER 174]

CHARLES DESPIAU

FRENCH: B. 1874

174. *HEAD OF A WOMAN: TERRA COTTA.* Signed on back DESPIAU and dated 1925. On stone plinth.

Height, 12¾ inches

Note: An important work of the artist's mature period; original terracottas by Despiou are extremely rare.

Purchased from the artist

[See illustration]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

175. *NUDE.* Signed with initials A. B. D.; cast by the Roman Bronze Works, N. Y.

Height, 6¼ inches

ARTHUR B. DAVIES

AMERICAN: 1862-1928

175A. *NUDES: TWO STATUETTES.* Green and gold patinas. On marble plinths.

Heights, 5¾ and 6¼ inches

PAINTINGS



[NUMBER 176]

MAURICE PRENDERGAST

AMERICAN: 1859-1924

176. *THE PICNIC*. Brilliant landscape with small red-roofed houses bordering a blue river; in the foreground, several maidens bathing in a pool surrounded by swans. Signed at lower right PRENDERGAST. 37 x 57 inches

Prendergast Memorial Exhibition, Whitney Museum of American Art, New York, 1934

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 128

[See illustration]



[NUMBER 177]

HENRI FANTIN-LATOURE

FRENCH: 1836-1904

177. *FLOWERS*. A low bowl filled with pink and yellow roses, nasturtiums, and blue delphiniums. Signed at lower right FANTIN.

On board: 8½ x 11¼ inches

550- Exhibited at the Museum of Modern Art, New York

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass.,
1933, No. 117

[See illustration]



[NUMBER 178]

ANDRE DERAINE

FRENCH: B. 1880

178. *STILL LIFE*. Green melon and pomegranate upon a white cloth draped upon a table. Rust and brown background. Signed at lower right A. DERAINE.

16 x 20 inches

Collection of Paul Poiret, Paris

[See illustration]



[NUMBER 179]

GEORGES ROUAULT

FRENCH: B. 1871

179. *CRUCIFIXION*. Christ upon the Cross with the Magdalene kneeling at the left, in a green and deep rose gown; S. John the Evangelist in green and brown at the right, his head in profile lifted towards the Savior. In the background, the buildings of Jerusalem beneath a gray-green sky. Signed at lower right G. ROUAULT and dated twice 1896. Oil and gouache: 17 x 12 inches

Collection of John Quinn, New York

Exhibited at the Arts Club of Chicago, Chicago, Ill.

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 131

Recorded in Lionello Venturi, *Rouault* (in preparation)

[See illustration]



[NUMBER 180]

ODILON REDON

FRENCH: 1840-1916

180. *FLOWERS*. A cluster of assorted flowers in prismatic shades of white, mauve, red, yellow, and blue, in a gray earthenware jug. Signed at lower left ODILON REDON.

25¾ x 19¾ inches

From C. W. Kraushaar, New York

2200 Exhibition of Odilon Redon, De Hauke & Co., Inc., New York, 1928, No. 23

Odilon Redon Exhibition, Art Institute of Chicago, Chicago, Ill., 1929

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 129

[See illustration]

PAUL CEZANNE

FRENCH: 1839-1906

181. *MADAME CEZANNE*. Waist-length portrait to half left, seated in a crimson chair, wearing a gown of vertically striped black silk and velvet with narrow scalloped white collar, her hands visible and folded in her lap. Light blue background, a green drapery at the left. 22½ x 18½ inches

Note: Hortense Figuet (b. about 1850) came from Saligny (Jura), and was a model in Paris when Cézanne made her acquaintance. They were married in 1886 at Aix-en-Provence with the consent of his parents, brought about, it appears, by Cézanne's mother, who seems always to have had sympathy and liking for Hortense and a love for their child. Hortense was virtually the only woman model that Cézanne ever painted, the only one to endure the long poses, without moving and without speaking, upon which he insisted.

Painted in 1872-77

Collection of John Quinn, New York

Exposition Paul Cézanne, Galerie Vollard, Paris, 1895

New York International Exhibition of Modern Art (the Armory Show), New York, 1913, No. 580

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

Exhibited at the Brooklyn Museum of Art, Brooklyn, N. Y., 1926

Exhibited at the Art Institute of Chicago, Chicago, Ill.

Loan Exhibition of Paintings by Paul Cézanne, Wildenstein Galleries, New York, 1928, No. 24

First Loan Exhibition, Museum of Modern Art, New York, 1929, No. 5 and plate

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 105 and plate

Loan Exhibition of Paintings by Paul Cézanne, under the Auspices of Mrs Chester Dale, for the Benefit of the Building Fund of the French Hospital of New York, 1928, No. 24

Described and illustrated in Ambroise Vollard, *Paul Cézanne*, 1914, p. 59 and pl. 39

Described and illustrated in Georges Rivière, *Le Maître Paul Cézanne*, 1923, p. 204, ill. p. 123

Illustrated in Elie Faure, *Paul Cézanne*, 1923, pl. 12

Illustrated in Gustave Coquiot, *Paul Cézanne*, n.d., opp. p. 232

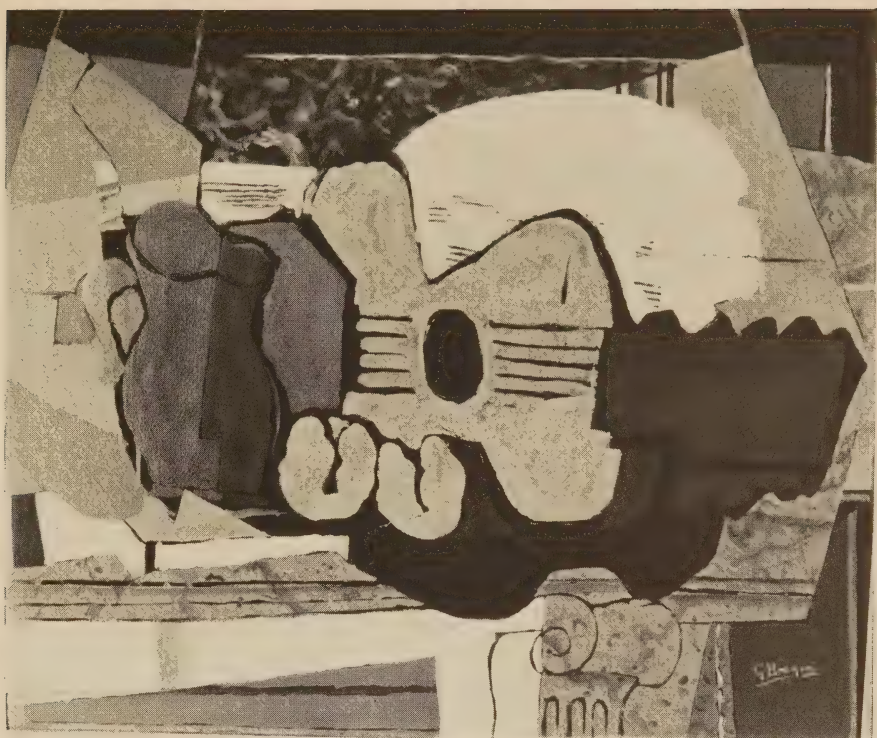
Illustrated in Sheldon Cheney, *A Primer of Modern Art*, 1924, p. 94

Illustrated in Emile Bernard, *Souvenirs Sur Paul Cézanne*, 1926, opp. p. 124

Described and illustrated in Lionello Venturi, *Cézanne*, 1936, Vol. I, p. 116, No. 229, and Vol. II, pl. 62, fig. 229

[See photogravure illustration]





[NUMBER 182]

GEORGES BRAQUE

FRENCH: B. 1882

182. *STILL LIFE: GUITAR*. Abstract in *tête de nègre* and brown, white, gray, pistache green and emerald green, forming an arrangement of a guitar, a jug, and fruit upon a table. Signed at lower right GEORGES BRAQUE.

25½ x 30 inches

From the Valentine Gallery of Modern Art, Inc., New York

Exhibited at the Brooklyn Museum, Brooklyn, N. Y.

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass.,
1933, No. 99

[See illustration]



HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

183. *MISS DOLLY, THE ENGLISH GIRL AT THE 'STAR' AT LE HAVRE.*

Bust-length portrait to half left in dark purple and pale blue gown with a mauve neck ruff. Background sketched in emerald green and gray. Signed at lower right T. LAUTREC.

Oil on board: 19½ x 15¾ inches

Note: In July 1899, Lautrec, with his friend Viaud, spent several days at Le Havre waiting to embark for Bordeaux. Here he found many incomparable models at a waterfront bar, the 'Star', among them Miss Dolly, an English barmaid. In a letter to Joyant, written at this time, he mentions a portrait of the barmaid.

Painted in 1899

Exhibited at the Art Institute of Chicago, Chicago, Ill., 1930

Tenth Loan Exhibition, Museum of Modern Art, New York, 1931, No. 33,

p. 17

See Gerstle Mack, *Toulouse-Lautrec*, 1938, pp. 352-3



CAMILLE PISSARRO

FRENCH: 1831-1903

184. *THE MARKET PLACE*. A road in perspective, with peasants driving and leading horse-drawn carts, others grouped around stalls on the wooded roadside. In the foreground, three women, one with her back to the observer, leaning over sacks. Signed at lower left c. PISSARRO and dated 1885.

Gouache and watercolor: 24 x 19 inches

From Durand-Ruel, Paris and New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 125

JEAN BAPTISTE SIMEON CHARDIN

FRENCH: 1699-1779

185. *STILL LIFE*. A stone slab laden with two silver-mounted vinaigrettes catching reflections of a light from the left, green and mulberry-colored vegetables and onions, and pot cheeses at the right in light blue jars; with mackerel drying upon a brown wall. Signed at lower right CHARDIN and dated 1769.

27 x 23 inches

Collection of W. Douglaston, Esq.

4500- Collection of W. Douglas Thompson of the Ruskin Galleries, Birmingham, England

From Frost & Reed, Ltd., London

Loan Exhibition, The Sources of Modern Painting, Museum of Fine Arts, Boston, Mass., 1939, No. 9, illustrated p. 26 in the catalogue

[See illustration]



[NUMBER 185]

GILBERT STUART

AMERICAN: 1755-1828

186. *BISHOP BERTSON*. Half-length figure to half left, in ecclesiastical robe with white surplice and bands, holding a volume in the left hand.

30 x 25 inches

1000-
Christopher Bertson (1747-1836) was born in the parish of Lambeth in Westminster, the son of John Bertson. He vacated his fellowship of New College by marrying the daughter of Sir Henry Gould of Sharpam Park, Somersetshire, in 1774; and, coming over to Ireland in that year, took orders in Dublin. His earliest preferment was to the rectory of Kiltallagh, in the diocese of Tuam. In April 1784, he was appointed Dean of Waterford; in 1802, was made Chancellor of Fern. In 1804, he became Bishop of the United Dioceses of Clonfert and Kilnacdugh; and in 1834, of the Diocese of Killalagh. His episcopate lasted thirty-four years. He died at Bath and was buried in the Abbey Church of that city, where a monument was erected to him.

At the time that Gilbert Stuart was in Ireland (1788-92), Bishop Bertson was Dean of Waterford and was known to be a close friend of Stuart. Mason (*vide infra*) records a portrait of *Dean Butson* (*sic*), a friend of Stuart's, later recorded by Park as *Dean Beatson*, entries which most certainly refer to the present sitter, since no record has been found in Irish ecclesiastical archives of the other cognomens, and the record of Bishop Bertson is clear, the above biography being recorded upon his monument in Bath.

Painted about 1790

See George C. Mason, *The Life and Works of Gilbert Stuart*, 1879, p. 153

See Lawrence Park, *Gilbert Stuart*, 1926, Vol. I, p. 146, No. 73

[See illustration]



[NUMBER 186]

BENJAMIN WEST, P.R.A.

AMERICAN: 1738-1820

187. *THE DEATH OF GENERAL WOLFE, SEPT. 13, 1759.* The fallen General surrounded by his aides, one in blue coat holding a bandage to his wound; an Iroquois seated at the left. The successful troops are seen landing in the background and storming the heights. 47 x 53 inches

1100-
Note: The original painting by West of the above subject was painted in 1771. Reynolds had taken issue with West's untraditional idea of representing his figures in the clothing of their times instead of classic garb. Upon seeing the finished picture, however, Reynolds exclaimed, "I foresee that this picture will not only become one of the most popular, but occasion a revolution in art", a prediction which was justified on both counts. After the success of the painting, George III ordered a second version. According to a Catalogue of the Collections of Grosvenor House compiled and illustrated with engravings by John Young in 1820, ". . . His late Majesty ordered a duplicate picture to be painted; several others were afterwards executed for distinguished individuals, and the last remains in the possession of the family of the artist." The above version was found in a house in Merriion Square, Dublin, where it had hung for three known generations. Beside it hung the engraving by Woollett, which now accompanies the painting—the earliest engraving of the above famous subject, published in 1776.

[See illustration]



[NUMBER 187]

EASTMAN JOHNSON, N.A.

AMERICAN: 1824-1906

100- 187A. *SETH LOW*. Bust-length portrait in dark brown coat, white collar and brown tie, the head turned to half right and lighted from the left. Signed at lower right with initials E. J. 27 x 22 inches

Seth Low (1850-1916), educator and political leader; twice mayor of Brooklyn, establishing the first municipal civil service. President of Columbia College, 1890-1901, starting the university library; delegate to the Hague Peace Conference, 1899; and Mayor of New York City, 1901-03.

RICHARD ROTHWELL, R.H.A.

IRISH: 1800-1868

200- 188. *PORTRAIT OF A GIRL IN WHITE*. Waist-length figure, looking to the right towards a canary in a cage; dressed in a white frock with rose bow and holding a small bouquet; her right hand resting on a balcony sill. 28¼ x 23 inches

ARTHUR B. CARLES

AMERICAN: B. 1882

45- 189. *VASE OF FLOWERS*. An iridescent blue vase upon a rush-seat stool, filled with an assortment of garden flowers in shades of purple, yellow, and brown interspersed with small white blossoms amid an abundance of leaves. Signed at lower right A. CARLES. 36½ x 32½ inches

Collection of Mrs George D. Pratt, New York

JOHN LA FARGE, N.A.

AMERICAN: 1836-1910

120- 189A. *AVENUE TO THE TEMPLE AT NIKKO, JAPAN*. Steps in the foreground leading past giant trees at right, with a figure in green standing beneath a high lintel arch beyond. Signed at upper right with initials L. F. and dated Nikko '90. Cradled panel: 14 x 16 inches

Collection of George B. Zug, New York

JACOPO MARIESCHI (ATTRIBUTED TO)

VENETIAN: 1711-1791

65- 190. *VENICE IN MOONLIGHT*. Snow-covered roofs and domes of the Salute and the Old Custom House, with San Giorgio Maggiore appearing in the distance. Gondolas ply the water, and in the foreground figures embark from the Piazzetta. 14½ x 18½ inches



[NUMBER 191]

MASTER OF THE HALF-FIGURES

FLEMISH: FL. 1510-1530

191. *MADONNA AND CHILD*. Three-quarter-length figure of the Virgin in peacock blue gown with red mantle, holding the Child in a white drapery. At the right a balustrade, beyond which is seen a figure in a landscape of buildings and trees.

Panel: 19½ x 15 inches

Note: The attribution to the Master of the Half-Figures is given by M. Leo van Puyvelde, Conservateur en Chef of the Royal Beaux-Arts Museums at Brussels.

[See illustration]



[NUMBER 192]

CLAUDE JOSEPH VERNET

FRENCH: 1712-1789

192. *MEDITERRANEAN HARBOR SCENE*. A view of a harbor with a round tower at the right and castle buildings upon a height. A ship lies off shore, surrounded by small craft; and in the foreground, numerous figures of fishermen and peasant women animate the shore.

39 x 49½ inches

[See illustration]



[NUMBER 193]

JACOB VAN LOO

DUTCH: 1614-1670

193. *PORTRAIT OF A LADY*. Half-length figure to half left, in turquoise green gown with jewelled *décolletage*, holding a black scarf about her shoulders and carrying a fan in her left hand. Signed at left J. VAN LOO and dated 1657.

375- 30 x 25 inches

Collection of the Rt. Hon. Lord Grenfell

From Frost and Reed, Ltd., London

[See illustration]



[NUMBER 194]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

194. *PROTEST AGAINST VIOLENCE*. Figures garbed in blue, brown, and green, seated behind a royal purple balustrade. Before them, two mounted nude figures, one with bow and arrow; and below, in the immediate foreground, a frieze of nudes in combat. Signed at lower left A. B. DAVIES.

40 x 26 inches

700- Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Exhibited at the Metropolitan Museum of Art, New York, 1930, pl. 103 in catalogue

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 108

[See illustration]



[NUMBER 195]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

195. *BALANCE OF THE GOLDEN SCALES*. Nine figures of maidens upon a mountainside by a waterfall, one draped in white accompanied by a spotted deer. Signed at lower left A. B. DAVIES. 30 x 18 inches

Painted in 1923

Exhibited at the Cleveland Museum of Art, Cleveland, O.

1000- Exhibited at the Metropolitan Museum of Art, New York, 1930, pl. 107 in catalogue

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, No. 107

Recorded and illustrated in Royal Cortissoz, *Arthur B. Davies*, 1931, pp. 21, 44, ill. opp. p. 44

[See illustration]



[NUMBER 196]

WINSLOW HOMER, N.A.

AMERICAN: 1836-1910

196. *THE NEW NOVEL*. A girl in orange dress, reclining in a flowering meadow before a curtain of foliage, absorbed in the pages of a book. Signed at lower right HOMER and dated 1877.

Watercolor: $8\frac{3}{4} \times 19\frac{3}{4}$ inches

1050- Exhibited at the Macbeth Galleries, New York

Tercentenary Retrospective Exhibition, Art Association, Newport, R. I., 1936

Illustrated in F. Hopkinson Smith, *American Illustrators*, 1893, p. 50

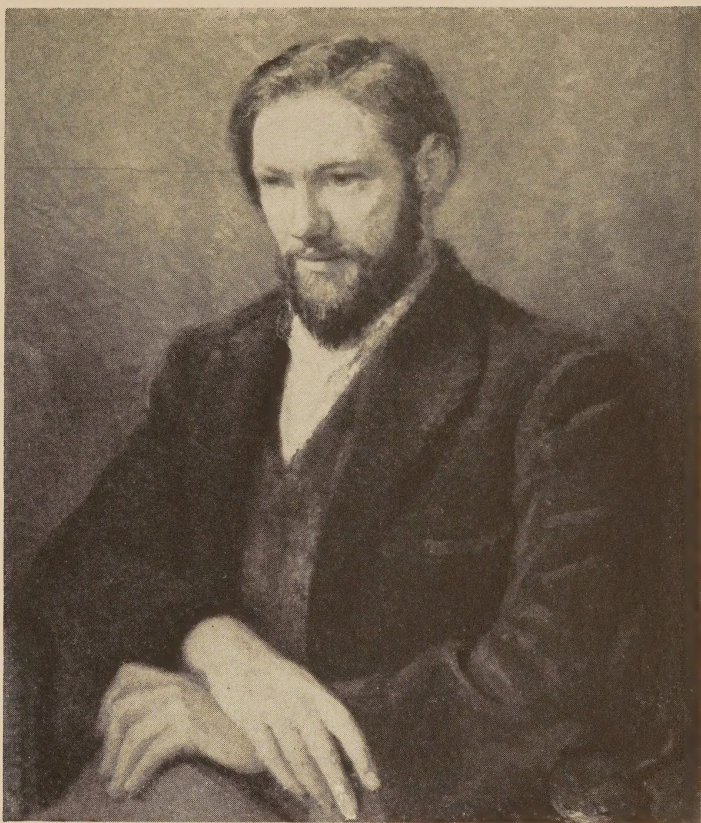
[See illustration]

JOHN LA FARGE, N.A.

AMERICAN: 1836-1910

196A. *WOMAN ON STEPS*. Seated figure in white, with right hand upraised; sitting on the steps of a temple. Signed at lower left J. LA FARGE and dated 1882.

100- Watercolor: $11\frac{1}{4} \times 8\frac{1}{2}$ inches



[NUMBER 197]

ARTHUR MIDDLETON

BRITISH: CONTEMPORARY

197. *D. H. LAWRENCE*. Waist-length seated figure to half left, hands crossed with elbows resting on the arms of a chair; in dark brown coat with white stock. Henna red background. 30 x 25 inches

Note: Painted from life by the artist, who was a personal friend of Lawrence.

[See illustration]

LUCAS VAN UDEN

FLEMISH: 1595-1672

- 130- 198. *LANDSCAPE WITH FIGURES*. Four figures at the left at the entrance to a wood; at the right, a stream before a wide landscape with buildings and distant mountains. 18¼ x 24¼ inches

ABRAHAM PETHER

BRITISH: 1756-1812

- 200- 200. *LANDSCAPES: TWO PAINTINGS*. Wooded landscapes, one with a shepherd and a dog resting by a tree at a roadside; the other with a woman driving a cow and sheep from a shallow pool, before a small thatched cottage on the bank. Both signed at lower right A. PETHER, one dated 1783. 21 x 32 inches

CHARLES JERVAS

BRITISH: 1675-1739

- 125- 201. *ALEXANDER POPE*. Three-quarter-length figure in mauve-lake costume with shirred white shirt, leaning his head against the right hand and holding an open book upon his knees. Landscape vista at the right. Inscribed at lower left. 50 x 40 inches

BRITISH SCHOOL

EARLY XVIII CENTURY

- 110- 202. *THE RT. HON. ROBERT BOOTH*. Three-quarter-length figure to half right, in rose-red velvet coat with white jabot, holding a black tricorne under the left arm. Landscape and sky background to the right. Inscribed at upper left. 37 x 29 inches

Note: Robert Booth, Esq., an Irish landowner, was the first owner of a pack of hounds in Co. Kildare, Ireland.

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